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WILLIAM C. HAMMOND SIXTY YEARS AT POST STILL ACTIVE IN HOLYOKE

Second Congregational Church Raises Fund for Maintenance of Organ in Honor of Man Who So Long Has Served at Console.

Sixty years of uninterrupted service to one church in a career of sixty-nine years of playing the organ in churches would seem to entitle William Churchill Hammond to the first place in length of service among American organists who are still active. Be that as it may, no organist has enjoyed the affection of his congregation and of the entire community in greater measure than has Dr. Hammond, whose sixtieth anniversary at the Second Congregational Church of Holyoke, Mass., was marked by the parish Feb. 4. Sixty red carnations on the organ console were a token of regard for the veteran organist.

A unique and exceptionally useful method of paying tribute to Dr. Hammond has been adopted by his church in the formation of the "William Churchill Hammond Organ Maintenance Fund." The parish committee set up the fund with an original contribution of \$2,000. To this more than \$4,000 has been added by individuals, so that the total is now well above \$6,000. The committee hopes that this fund will eventually grow to about \$10,000. The money will assure the upkeep of the large Skinner organ for all time to come.

William Churchill Hammond's career at the organ began Jan. 4, 1876, in the Second Congregational Church of Rockville, Conn., his home town. This continued for eight years; then for one year he was at the Pearl Street Church, Hartford, a Congregational church. He first played the organ in Second Church, Holyoke, Jan. 29, 1885, on the occasion of the dedication of a new house of worship. In the sixty years he has given 850 recitals at his church, besides 300 to 400 at Mount Holyoke College, and another fifty at Smith College. There have been few Sundays that Dr. Hammond has not been at the organ.

While serving as organist and choir master, Dr. Hammond has carried on a successful career on the music faculties of two colleges. From 1889 to 1899 he taught organ at Smith College and from 1900 to 1937 he served as head of the music department of Mount Holyoke College. Mount Holyoke awarded him the honorary degree of doctor of music in 1924.

Dr. Hammond is one of the founders of the American Guild of Organists. He has been invited to play at the dedication of many organs throughout the Connecticut Valley.

"Few people have as large or as devoted a circle of friends, or keep up as large a correspondence," said the folder of the church on the anniversary Sunday. "No reasonable call has ever been refused. With abounding wit and good humor, a real gift for friendship, unfailing courtesy and kindness, and open-handed generosity, he has built himself a secure place in our affections. We delight to pay him our sincere tribute on this anniversary."

BACH MASS IN N. Y. APRIL 22 UNDER NEVINS' DIRECTION

As a memorial to Mr. and Mrs. Arthur Curtiss James, Bach's B minor Mass (complete) will be sung by an augmented chorus under the direction of Willard Irving Nevins at the First Presbyterian Church, New York, Sunday evening, April 22. The first part will begin at 5:45 p.m. and the second part, after an intermission, at 8:15. Soloists will include Ruth Diehl, Amy Ellerman, Joseph Lade route and Floyd Worthington. Cards of admission may be obtained by addressing Mr. Nevins at 12 West Twelfth Street, New York 11.

WILLIAM CHURCHILL HAMMOND, SIXTY YEARS AT HIS CHURCH



DR. WILLIAM CHURCHILL HAMMOND is shown in this picture, taken on his sixtieth anniversary as organist of the Second Congregational Church of Hol-

yoke, Mass. The child beside him at the piano is his granddaughter, Diana Churchill Hammond. The interesting photograph was taken by Frank Giusti.

THIRTEENTH BACH FESTIVAL AT BEREA, OHIO, APRIL 27 TO 29

The thirteenth annual Bach festival of the Baldwin-Wallace Conservatory of Music will be held at Berea, Ohio, Friday to Sunday, April 27 to 29. Dr. Albert Riemenschneider, who brought this prominent musical event into being, has arranged a program of four concerts, with himself and George Poinar as conductors and the Baldwin-Wallace Bach Chorus and Symphony Orchestra supplemented by prominent soloists. The last concert, Sunday afternoon, will take the form of a "service of worship on the organ" at which Bach's "Catechism," consisting of the "Klavierübung," will be presented and Richard Ellsasser, young concert organist of unusual talent, will play. The program for the remainder of the festival includes:

Friday evening—Cantata 180, "Deck Thyself, My Soul"; Suite No. 1 in G major, for violoncello (Miss Esther Pierce); Cantata 81, "Jesus Sleeps, What Hope"; Cantata 102, "Lord, Are Not Thine Eyes."

Saturday afternoon—"The Musical Offering" complete (ensemble groups).

Saturday evening—Magnificat in D; Cantata 140, "Sleepers, Wake"; Cantata 50, "Now Has the Hope and the Strength."

THE WASHINGTON CHORAL SOCIETY will present its Lenten offering, consisting of the Magnificat by Bach and the Requiem by Brahms, March 27 with Louis Potter on the podium in Constitution Hall. Accompaniments will be by organ and orchestra, with J. Russell McKeever at the console.

ELEVEN CHOIRS TAKE PART IN FESTIVAL AT SEWICKLEY, PA.

Under the direction of Julian Williams the second annual Ohio-Beaver choir festival was held on the afternoon of Feb. 11 in St. Stephen's Church, Sewickley, Pa. The massed choirs of eleven churches sang. Bishop Austin Pardue delivered a brief address. Supper was served for the out-of-town guests by the women of the church.

Mrs. Frank Beymer played the prelude, a Bach chorale prelude and Cesar Franck's Chorale in A minor. Raymond H. Grimm concluded the festival by playing as a postlude a short prelude and fugue by Bach. The service was sung by the Rev. Louis M. Hirshson, rector of St. Stephen's. The choral music included a Gregorian Magnificat and the following anthems: Holst's "Let All Mortal Flesh," Gounod's Sanctus, Franck's "Panis Angelicus," Bortniansky's "Divine Praise," Thiman's "Earth Does Not Hold," Mendelssohn's "There Shall a Star," Wood's "The Twilight Shadows," Stainer's "Fling Wide the Gates," Wesley's "Lead Me, Lord." The combined junior choirs sang Mendelssohn's "But the Lord Is Mindful" and Grieg's "Jesus, Blest Redeemer."

A second important event in St. Stephen's will be a recital by Leo Sowerby of Chicago, the composer, on the evening of March 6.

AN ALBUM OF CHRISTMAS carols as sung by St. Luke's Choristers of Long Beach, Cal., directed by William Ripley Dorr and released by Capitol Records was so well received that Mr. Dorr is working on an album of familiar hymns for this company.

WAR BRINGS RECITALS TO FAIRBANKS, ALASKA

ORGAN MUSIC IN FAR NORTH

Sergeant James B. Porter Gives Eight Programs in St. Matthew's Episcopal Church and Organizes Glee Club in Air Corps.

Alaska has heard much organ music as a result of the world war. One of the most interesting stories dealing with the contribution being made by organists in the service comes from Fairbanks, Alaska, where Staff Sergeant James Bryson Porter for nearly three years has been giving recitals in addition to his regular duties in the chaplain's office. Since being in the air corps in Fairbanks he has organized a male glee club which sang twice over the National Broadcasting chain from coast to coast. He has played eight organ recitals in St. Matthew's Episcopal Church over a period of eighteen months. He assisted the members of the American Association of University Women with two of their spring concerts given in Fairbanks. At the first A.A.U.W. concert his glee club sang and he played some of the accompaniments for the soloists. At the second A.A.U.W. concert he directed a mixed chorus and played several organ and piano duets with Corporal Edison Page.

On the programs of several recitals in St. Matthew's Church Sergeant Porter had other soldier musicians join him. Among these he included Sergeant Donald Read, tenor, formerly soloist in Emmanuel Episcopal Church, Boston; Corporal Edison Page, pianist, formerly of Chicago, and Pfc. Ralph Schreiner, tenor, formerly of Seattle. At his last concert, given in the Christmas holidays, he had his Protestant choir featuring Staff Sergeant Melvin Johnson, tenor, and Technical Sergeant Richard Wheeler, baritone, formerly of the "Chicago Civic Opera Company.

Since arriving in Fairbanks in July, 1942, Sergeant Porter has been assigned to the office of the base chaplain. While on this base he has been director of Protestant church music. His plans for future organ and choral work in Alaska are uncertain because he is expected to be rotated to the states soon.

Sergeant Porter is an organ pupil of Arnold Dann of Biltmore, N. C.; James Alderson, Mus.D., and others. He began playing the organ for church services at the age of 13 and has been active as a church organist for more than fifteen years. He has played in the First Methodist Church of Franklin, N. C.; the First Baptist Church, Waynesville, N. C.; the West Asheville Methodist, Asheville, N. C.; Grace Episcopal Church, the First Methodist and the University Methodist Churches in Tucson, Ariz. He has been heard in recitals in Asheville, N. C., and Tucson, Ariz., and played for the Sunday afternoon concerts of the Dayton Art Institute, Dayton, Ohio. Sergeant Porter's wife is the Dayton composer and music editor, whose maiden name is Ellen Jane Lorenz.

Sergeant Porter's hobby is making water-colors, some of which have been on exhibition in the Dayton Art Institute. A number of his water-colors have been shown in the U.S.O. exhibits at Fairbanks, and a "one-man show" of them was held by the special services office on the base.

FREDERICK C. SCHREIBER WINS H. W. GRAY ANTHEM CONTEST

It is announced in New York by the American Guild of Organists that David McK. Williams, Joseph W. Clokey and Roland Diggle, judges of the anthem contest, have awarded the prize offered by the H. W. Gray Company to Frederick C. Schreiber of New York City for his anthem, "Praise the Lord, O My Soul." A total of 107 manuscripts was submitted, Warden S. Lewis Elmer reports.

MARTIN LOCHNER DIES SUDDENLY IN CHICAGO**LEADER IN LUTHERAN MUSIC**

For Thirty-three Years on Faculty of Concordia Teachers' College, River Forest, Ill.—End Comes in Street on Way to Service.

Martin Lochner, M.Mus., a church musician who had exerted widespread influence on the music of the Evangelical Lutheran Church (Missouri Synod) as an organist and teacher, and who for thirty-three years was a member of the faculty of Concordia Teachers' College, River Forest, a suburb of Chicago, died suddenly Feb. 6. He was on his way to First St. Paul's Evangelical Lutheran Church in Chicago, where he was to play at the opening service of the pastoral conference to which he belonged, when he fell lifeless in Goethe Street. Since the summer of 1943 he had to slow up because of a weakened heart. His last two church services were played on the occasion of the twenty-fifth anniversary celebration of Herbert D. Bruening, his nephew, Dec. 3 at St. Luke's Church.

Funeral services were held at Grace Lutheran Church, River Forest, Feb. 9 and were attended by a large representation of churchmen.

Martin Lochner was born at Springfield, Ill., Feb. 7, 1883. His father, the Rev. Frederick Lochner, was one of the outstanding students of liturgy in the Lutheran Church and the first who, together with several associates, founded a private teachers' seminary in Milwaukee. His mother, Marie von Haugwitz, was a lineal descendant of Katherine von Bora, wife of Martin Luther.

Professor Lochner attended Concordia College, Milwaukee, from 1896 to 1902 and Concordia Theological Seminary, St. Louis, from 1902 to 1905. Upon the completion of his theological training he accepted a call to Greensboro, N. C., where he taught at Immanuel Lutheran College, a school for colored students, from 1905 to 1912. Then he accepted a call to Concordia Teachers' College, then at Addison, Ill., and later moved to River Forest. This institution he served from the fall of 1912 to the day of his death. He served a mission for colored people at Meherin, Va., while stationed at Greensboro, and for number of years also acted as assistant pastor at Christ Lutheran Church, Oak Park. His musical training was begun in early childhood. He received his degree as master of music from Northwestern University. Although he taught some courses in German and in English at Concordia Teachers' College, his courses were primarily in the field of music. He served as organist and choir-master of Grace Lutheran Church from 1923 to 1943.

Professor Lochner for many years edited the music department of the *Lutheran School Journal* and served on the Concordia Publishing-House music review committee. He was a member of the synod's committee on the new hymnal and of the choral union committee of the Walther League, and in many instances aided church committees as consultant in the choice of organs. He was the author of "The Organist's Handbook" and compiled several volumes of organ music for the use of church organists. Professor Lochner was honored by election to the musical society Pi Kappa Lambda. He was also a member of the Illinois Chapter of the American Guild of Organists.

Professor Lochner married Elizabeth Jacobs June 9, 1909. They became the parents of four sons, Martin, Jr., Henry, Fred and William. William, who was on the staff of the Associated Press, died March 28, 1944, in an automobile accident.

RICHARD W. ELLSASSER ON RECITAL TOUR IN THE SOUTH

Richard W. Ellsasser, the 18-year-old concert organist, is making his seventh annual tour of the South. He started at Syracuse, N. Y., Feb. 18 and will give the last recital in St. Petersburg, Fla., March 7. His recital repertoire includes many of the classics and a long list of American works. The recital in St. Petersburg will be the 320th for Mr. Ellsasser. After the tour Mr. Ellsasser will return to Baldwin-Wallace College and Conservatory, Berea, Ohio, to graduate and to be soloist at the thirteenth annual Bach festival.

D. DEANE HUTCHISON**D. D. HUTCHISON AT ST. PAUL'S METHODIST IN HOUSTON, TEX.**

D. Deane Hutchison is now minister of music of St. Paul's Methodist Church in Houston, Tex. Before going to Texas he was at the First Evangelical and Reformed Church of Portland, Ore.

St. Paul's Church is a beautiful Gothic structure housing up-to-date facilities for its parish of 3,600 members. It is equipped with a large four-manual Kilgen organ in the chancel, a gallery organ and a three-manual in the chapel. All three are playable from the console in the chancel. Mr. Hutchison has five choirs now and plans a cherub choir and a men's chorus. There are about 200 in the choir school. Every fourth Sunday afternoon is choral evensong. In February the choirs presented the Fauré "Requiem." As a special program Lambert's "The Rio Grande" will be sung early in the spring.

MORTON B. WELCH IS DEAD AFTER TWO YEARS' ILLNESS

Morton B. Welch, Southern representative of the Aeolian-Skinner Organ Company and an organ man known in many states, died Dec. 26 in Birmingham, Ala., according to belated word reaching THE DIAPASON. He had been ill two years.

Mr. Welch was born Sept. 18, 1891, in Lansing, Mich. He was associated for a number of years with O. D. Allen, Southern representative of the Austin Organ Company, the two men having gone to Birmingham in 1918 for the installation of the large Church of the Advent organ. Mr. Welch was soloist at several of Birmingham's leading churches. He married Miss Freda Seider of Birmingham in 1926.

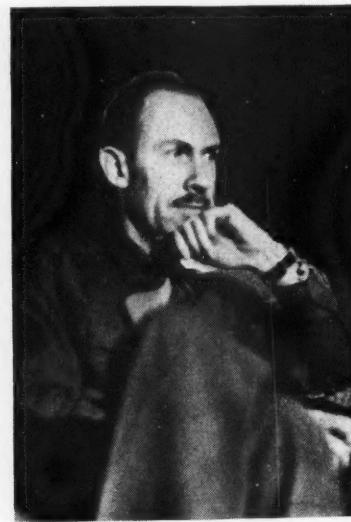
Surviving are the widow, his mother, Mrs. L. J. Graves, Grand Rapids, Mich., and a brother, Captain F. W. Welch of the United States Army.

ORGAN-PIANO RECITAL DRAWS BIG MEMPHIS CONGREGATION

A recital of organ and piano numbers was played by Adolph Steuterman, F.A.G.O., and Myron S. Myers, pianist, a member of the faculty of the Memphis College of Music, Sunday afternoon, Feb. 4, at Calvary Episcopal Church, Memphis, Tenn. A congregation of 300 heard the performance. It was Mr. Steuterman's 121st recital in Calvary Church. The program consisted of: "Sheep May Safely Graze" and Siciliano, Bach; Concerto in F major, No. 13, Handel; "Capriccio Brillante," Op. 22, Mendelssohn; "The Valley of Bells" ("Mirrors"), Ravel; "Polichinelle," Rachmaninoff; "En Bateau," Debussy; Concerto in D minor, Op. 15 (first movement), Brahms.

MACK EVANS LEAVES U. OF C.; SCHROTH TAKES HIS PLACE

After a distinguished service of fifteen years Dr. Mack Evans has resigned as director and choirmaster of Rockefeller Memorial Chapel at the University of Chicago to join the forces of Fred Waring, with headquarters in New York. Gerhard Schröth has been appointed the successor to Dr. Evans and took up his work in February. Mr. Schröth has been a prominent Milwaukee organist for the last several years.

STAFF SERGEANT J. B. PORTER**IN THIS MONTH'S ISSUE**

Analysis of programs of organ recitals published in 1944, made by Hamilton W. MacCormack, shows that Bach still leads.

William Churchill Hammond's sixtieth anniversary at the Second Congregational Church of Holyoke, Mass., is celebrated.

War brings organ recitals to Alaska through activity of Staff Sergeant James B. Porter.

Hawaii has concert series sponsored by ministry of music of Central Union Church, Honolulu, in shadow of Pearl Harbor.

Martin Lochner, eminent Lutheran church musician, died suddenly on way to a Chicago church.

T. Tertius Noble gives recital for the A.G.O. in St. Thomas' Church, New York, which he served for many years.

Letter from Dr. Albert Schweitzer reflects his opinions on tendencies in organ design of today.

THE DIAPASON

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THE ORATORIO "ST. PAUL," by Mendelssohn, was sung in St. Paul's Episcopal Church, Kansas City, Mo., on the evening of Jan. 28. The church was filled to capacity for this beautiful service, which is given annually. The choir of sixty voices, under the direction of Clarence D. Sears, organist and choirmaster, gave an inspired reading of the oratorio. The choir was accompanied by an orchestra from the Kansas City Philharmonic Orchestra. Miss Hester Cornish, assistant organist, was at the organ. Mr. Sears is dean of the Kansas City Chapter of the American Guild of Organists.

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MARCH 1, 1945

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THE DIAPASON

HAWAII ENJOYS MUSIC IN PROMINENT CHURCH

WORK OF R. KENNETH HOLT

Fall and Winter Series of Events in Honolulu Includes Organ Recitals and Presentation of "The Messiah" Before 3,000 People.

The fall and winter concert series arranged by R. Kenneth Holt, A.A.G.O., in the large Central Union Church of Honolulu, Hawaii, has been carried on with marked success this season and constitutes an unusual ministry of music in the shadow of Pearl Harbor and in an edifice known as "the church in the garden," for the benefit of every class of people in Hawaii. For example, on Nov. 8 Mr. Holt gave a recital for the faculty and students of the Punahoa School. His program consisted of these compositions: Sinfonia to "God's Time Is Best," "Jesu, Joy of Man's Desiring" and Fantasia in C minor, Bach; "Marche Pastorale," Yon; Serenade, Schubert; "Fiat Lux," Dubois; Andante Cantabile from String Quartet No. 1, Tschaikowsky; "The Squirrel," Weaver; "My Heart at Thy Sweet Voice," from "Samson and Delila," Saint-Saëns; Toccata from "Suite Gothique," Boellmann.

Every year Mr. Holt invites various school groups to come to the church for a recital lasting from forty-five to fifty minutes. On this occasion 650 Punahoa faculty and students were the guests. Punahoa is a private school, running from kindergarten through high school. Only the upper grades were invited.

"We have a large sixty-stop Skinner, and we believe it should be heard by as many members of the community as possible," reports Mr. Holt. "Advertising the instrument to students has paid high dividends. Many attend our regular concert series programs, and bring their parents. Attendance has increased tremendously."

The fifth event of the season in the concert series was a recital by Mr. Holt on the evening of Dec. 5, when he played: Toccata, Miles I'A. Martin; "A Rose Breaks into Bloom," Brahms; "Gesu Bambino," Yon; "Noel," d'Aquin; "Ave Maria," Schubert; "The Little Shepherd," Debussy; "The Jolly Shepherd," R. Kenneth Holt; "Silent Night," Gruber-Black; Christmas Suite, Edmundson; "Christmas in Sicily," Yon; "Marche Religieuse," Guilmant.

Handel's "Messiah" was presented Dec. 19 by the church choir and soloists before a congregation of 3,000 people.

The organ in the Central Union Church is the gift of Mrs. Maud B. Cooke in

memory of her husband. It is known as the Joseph Platt Cooke memorial organ. Specifications for the organ were drawn up by the late Dr. George W. Andrews, who after his retirement from the Oberlin Conservatory of Music went to Hawaii to serve as organist and choir director at Central Union. The organ was dedicated May 26, 1924.

R. Kenneth Holt is a graduate of the high school of Northampton, Mass., and of the Oberlin Conservatory of Music. He received the degree of bachelor of music in 1931 and of master of sacred music (in absentia) in 1935 from the School of Sacred Music of Union Theological Seminary. In 1930 he became an associate of the American Guild of Organists. He went immediately to the post of director of music at Hebron Academy, Hebron, Maine. Berea College, Berea, Ky., called him for the summer session in 1933. He has rounded out ten years at Central Union, holding additional posts in organ and theory at the Punahoa Music School and the summer session of the San Francisco State College. His wife, the former Eleanor Andrews, is on the staff of the Central Union Preschool.

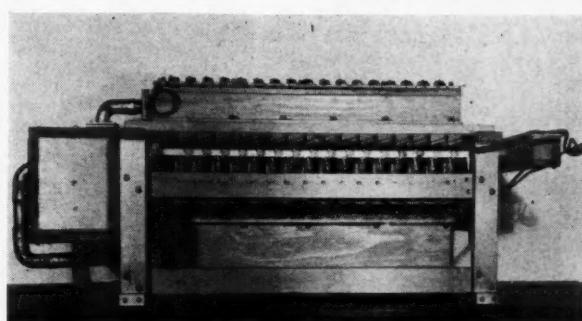
ROBERT NOEHREN RESIGNS POST AT GRAND RAPIDS, MICH.

Robert Noehren has resigned as director of music at the Fountain Street Baptist Church, Grand Rapids, Mich. Mr. Noehren went to Fountain Street in the fall of 1942 from St. John's Church in Buffalo. In February, 1944, he joined the United States Maritime Service and is at present in the music department at the training station in Sheepshead Bay, Brooklyn, where he plays for all religious services.

Mr. Noehren studied with Lynnwood Farnam at the Curtis Institute of Music in Philadelphia and with Gaston Dethier, Harold Fix and Paul Hindemith. He has become well known as a recitalist and is the composer of two sonatas for organ, several piano and choral pieces and a string trio.

WANAMAKER ORGAN HEARD IN PHILADELPHIA RECITALS

Special Lenten recitals are being played on the great organ in the Wanamaker store in Philadelphia every Wednesday at 11:15. Dr. Rollo F. Maitland gave the first performance Feb. 14 in place of David Craighead, who was recovering from pneumonia. Dr. Maitland played again Feb. 21. Dr. Alexander McCurdy was the recitalist Feb. 28 and Mr. Craighead is to play March 7. For the remaining Wednesdays it is announced that the following will be heard: March 14, David Ulrich; March 21, Walter Baker; March 28, Dr. McCurdy.



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Thanks to our remote control system the usual combination action (pictured below) may be removed from the console and a somewhat similar action may be installed in any convenient location. A picture of the actual remote control is above.

This mechanism controls the setting of stops on the pistons by the series of small bellows above the tracer bars. The piston contacts control the bellows below. The stop-knobs are moved by a small action, within the console case, which was dealt with in last month's advertisement.

This particular unit is made for eight manual pistons and for eight general pistons—and is the necessary equipment for one division of the organ. Each division (Swell, Great, etc.) is supplied with a similar mechanism.

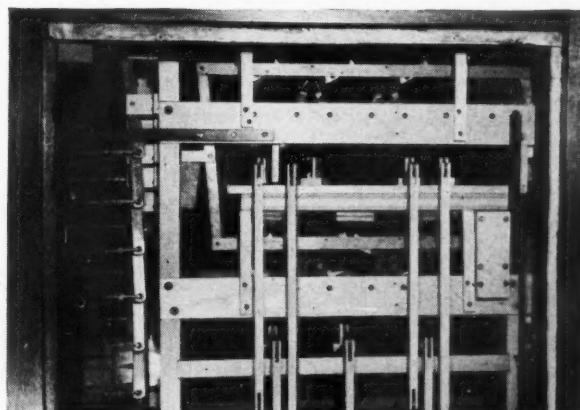
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Dr. Schweitzer Writes on Ideal Organ Design; Takes Up New Trends

[The following is the text of a letter received by J. B. Jamison from Dr. Albert Schweitzer, setting forth that noted man's opinions on presentday tendencies in organ design. Mr. Jamison has obtained from Dr. Schweitzer permission to submit the letter to THE DIAPASON for publication and has translated it from the French for the benefit of our readers. It should serve as a valuable contribution to the current discussion of organ tone.]

Lambarene, French Equatorial Africa, via Belgian Congo, Dec. 17, 1944.—Dear Mr. Jamison: * * * The idea of the return from the modern organ (in the bad sense of the word) to the true organ was set forth by me in my little brochure, "German and French Organbuilding Art and Organ Art" (Breitkopf & Härtel, 1906). I began to have my doubts as to the modern organ as constructed by the large German and Swiss firms (I did not then know English organs) because I had in mind the round, transparent, beautiful and rich tone of the old organs of the Silbermanns, maintained and restored by Alsatian organ builders who had kept to that tradition. On becoming acquainted with the organs of Cavaille-Coll I decided that (with the exception of the reeds) he had adhered to that tradition more than the modern builders. It seemed to me that they had devoted themselves to technical perfection in the disputable matters of action and touch and registration resources and had neglected the essential—tone. I also felt that the wind-chests as made today could not provide the round, full tone that the old slide-chest yielded as retained by Cavaille-Coll. I cannot offer a physical explanation of this, but I feel as did the old wine expert who could say that one wine was superior to another without analyzing it. Another point is the importance of the rückpositif—that is to say, the section whose pipes are located out toward the nave. Particularly I noted the effect that the rückpositifs—even when small and restricted in stops—gave to certain Alsatian organs.

On leaving for Africa in 1913 I felt sure that the tendency to return to the organ of good tone was on the way, but I did not think it necessary to go back farther than the time of Bach, to the large organ (*l'orgue monumental*) adequate to his organ works. It was my plan to enrich this organ with an important expressive division. The organ is an image of the Trinity, embracing all three distinct personalities in one: the great organ, the rückpositif and the expressive clavier (swell). I was surprised that Cavaille-Coll had deliberately sacrificed the rückpositif and that Guilmant and Widor and Gigout had not remarked on the acoustic importance of the rückpositif. I had many talks with Widor on this subject and it was not so long ago that he one day heard with me the organ in St. Eustache in which Merklin (a worthy competitor of Cavaille—a point too often forgotten), who realized the worth of this division, had, in his admirable restoration, retained the rückpositif. The organ of St. Eustache was heard for the first time in the traditional religious concert on St. Cecilia's Day, 1899, when the Prelude and Fugue in E flat was played. I was profoundly impressed on hearing the effect of this important rückpositif after having known only the ancient rückpositifs, which were a little "scanty," but nevertheless so valuable.

Therefore my ideal was a synthesis of the ancient and modern organ, retaining from the old the rückpositif and enriching it with the expressive clavier, keeping the old type windchest and avoiding too high wind pressures; and, above all, I envisaged an organ in which the prime consideration was the beauty and richness of the tone, and not the perfection of extraneous matters (console, resources of registration).

In traveling about Europe after the war I noticed the curious tendency among certain organists interested in organ building, especially in Germany, but also in Switzerland, to go back farther than the large organs of Silbermann and the others, and to create a small organ of the time before Bach, where the two claviers had the same importance. I had also noticed that they sought the power of

these organs through harsh reeds. I did not attach too much importance to this archaic tendency, cultivated especially by professors of musical history in the various universities. But in my sojourn in Europe between 1920 and 1932 I saw that this small archaic organ began to be considered as the true ideal organ in many circles. I saw organists whom I had judged men of sense come to this false ideal which was called the baroque organ (although "baroque" is particularly applicable to architecture). It was then that I was affected by this movement and spoke out frankly when they wanted to make me play Bach on these small organs. And what provoked me most was that certain representatives of this movement who had been recommended to me said that they had not originated it but were carrying out my ideas! I do not wish to start an argument because many times I realized that these advocates of the archaic were animated by the best intentions and they usually had the merit of attaching importance to the rückpositif and believed in realizing my ideas. Above all I do not like to offend organ builders who are spending their money in building organs the best they know how. One should not indulge in polemics; this principle I have always held good. Nevertheless it is necessary moderately yet firmly to speak the truth. The truth is that the large organ such as the preludes and fugues of Bach require and such as the builders of his day, and after him, created, is an acquisition that must be rigidly maintained. It is the works of Bach that are the criterion of the organ.

* * *

The large organ comprises the great (representing God in the Trinity), dominating the other divisions yet requiring them as complements. When I play this organ I have the feeling of riding a beautiful horse, but when I play the so-called baroque organ I get the impression of mounting a pony. It is for this reason that in moments of bad humor or disappointment I note how they stray from the ideal Bach organ and I call them "pony organs." Above all, I consider that these organs are wrong not only in their structure but in their return to the use of primitive reeds with their uncertain intonation (*sonorite vacillante*). I regret the impossibility of finding in them the beautiful roundness of tone that can be produced in sufficient quantity only at 8 ft. The question of reeds is of first importance. They must have a steady, solid tone and they must stay in tune. To get these qualities Cavaille-Coll has made them too loud. They dominate the ensemble. This is not so obvious in large organs in vast churches, but is especially noticeable in medium-sized and small organs. Cavaille has given too little attention to his medium-sized organs—yet these he has made in the greatest number. I have in mind (*dans mes oreilles*) the reeds made by the German and Swiss builders between 1860 and 1885, which were solid (stable), round and blended ideally into the ensemble of diapasons and mixtures. Why don't we make such reeds? Is it the tongues? One thing is certain, we are not preoccupied as before with the intonation. The work is not given the necessary time and we no longer train master voicers. It is an art that is lost or about to be lost.

Competition forces builders to give the greatest number of stops for a predetermined price. We sacrifice quality to quantity—the essential to the accessory. It is the duty of the organist to sustain the builder in getting permission to build organs of quality and to maintain a price so that artistic work like that in the good old times (of which I have seen the last flickerings in Alsace) is possible. This is the problem for all countries, both in the new and the old world. I have known, intimately, organ builders who suffered from circumstances that prevented their being the artists they could be and wanted to be.

* * *

Here, then, you have my avowal, incomplete and condensed. My fatigue and my work prevent my going into details. I have given up a part of the night to writing you these pages. I am reminded, in writing you, of the beautiful Dutch organs which I loved so much and which have been destroyed in the war (the grand organ of Rotterdam), and those organs I shall have to mourn when I return to Alsace.

With my best wishes, yours devotedly,
ALBERT SCHWEITZER.

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Clokey, Joseph W.—TWO SHORT MOTETS FOR EASTER—S.A.T.B.	.15
Clokey, Joseph W.—THE LORD IS RISEN TODAY—S.A.T.B.	.15
Daniels, Mabel—FESTIVAL HYMN—S.A.T.B.	.15
Edmundson, Garth—THE RADIANT MORN—S.A.T.B.	.15
Gaines, S. R.—AN EASTER ALLELUIA—S.A.T.B.	.15
Goldsworthy, W. A.—CHRIST THE LORD IS RISEN—S.A.	.15
Goldsworthy, W. A.—DAWN IN THE GARDEN—S.A.T.B.	.18
Goldsworthy, W. A.—EASTER GLADNESS Junior Choir and Three Part Senior	.20
Goldsworthy, W. A.—RISE, GLORIOUS CONQUEROR S.S.A.T.T.B.B.	.15
Handel-Kettring—FORWARD THRU THE AGES and CHRIST VICTORIOUS—S.A.T.B.	.16
Johnson, Alfred H.—A SONG OF VICTORY—S.A.T.B.	.15
Noble, T. Tertius—THAT EASTER MORN AT BREAK OF DAY—S.A.T.B.	.18
Rossini, Carlo—CHRIST THE VICTOR—S.A.T.B.	.16
Shure, R. Deane—A GREEN HILL BRIGHT WITH MORN— S.A.T.B.	.18
Whitford, Homer—WHEN CHRIST AWOKE VICTORIOUS S.A.T.B.	.16
Work, John W.—HE AROSE—S.A.A.T.B.	.20
Yon, Pietro A.—CHRIST TRIUMPHANT—S.A.T.B.	.18

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An Easter Alleluia.....	T. Tertius Noble .16
Thou Art the Way.....	Carl F. Mueller .16
Jesus Lives! Let All Men Say.....	Harvey Gaul .15
An Easter Salutation.....	Alfred H. Johnson .15
The Lord is Risen!.....	Rachmaninoff-Noble .12
Alleluia, Come, Good People.....	Katherine K. Davis .12

MIXED CHORUS, with CHILDREN'S CHORUS

Easter Carol of the Three Orphans.....	Harvey Gaul .15
Hungarian Boys' Easter Carol.....	Harvey Gaul .16

WOMEN'S CHORUS

Christ is Risen Today! (SSA).... Katherine K. Davis .12	
An Easter Alleluia (SSAA).....	T. Tertius Noble .15
Alleluia, Come, Good People (SSAA)	Katherine K. Davis .10
The World Itself Keeps Easter Day (SSAA)	Katherine K. Davis .15

MEN'S CHORUS

Alleluia, Come, Good People.....	Katherine K. Davis .10
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**Stanley E. Saxton's
Work as a Composer
Adds to Reputation**

Stanley E. Saxton, M.Mus., A.A.G.O., now a full professor at Skidmore College, Saratoga Springs, N. Y., is coming to the fore as a composer whose works are in increasing demand and are receiving the commendation of discriminating critics. Edwin H. Morris & Co. recently published "A Kentucky Christmas" for organ and are getting out new editions of his "Echo Carol" and "Christ Is Risen," both for organ. H. W. Gray will bring out a "Pastorale and Cradle Song" this year. A new suite for piano solo entitled "Swing Music" is gaining attention in the concert piano repertoire. In this the composer has adapted modern American rhythmic idiom to the classic forms—Prelude and Fugue, Invention and Toccata (Gremlin Dance). A popular number for the organ recitalist has been issued by J. Fischer & Bro. It is titled "Song of the Lonely Njeri" and uses an authentic Kenyan Colony folk tune for melodic color. Professor Saxton at present is working on a suite for organ to be called "The Pageant of Christmas" and a "Dance Suite" for piano solo.

Mr. Saxton earned the degree of master of music with a major in composition. For this degree he presented three major works—a Concerto in A minor, for piano and orchestra; Sonata in F minor, for piano solo; Sonata in C minor, for organ, and several shorter pieces.

Stanley E. Saxton was born Aug. 5, 1905, at Fort Plain, N. Y. He began his musical career at the age of 12 years as organist of Christ Episcopal Church in Fort Plain. In 1927 he received his bachelor of music degree from Syracuse University, where he studied piano with George Smith and Adolf Frey, organ with Harry L. Vibbard and composition with Dr. William Berwald. In his senior year he was awarded a first prize in composition and a scholarship for postgraduate work. While completing his work at the university Mr. Saxton acted as

STANLEY E. SAXTON



organist and choirmaster at the East Genesee Presbyterian Church of Syracuse, as pianist of the Syracuse Symphony Orchestra and as assisting organist at the Keith-Albee Theater. His many radio recitals, both on the piano and organ, attracted favorable comment. In 1928 he received his appointment to the faculty of Skidmore College.

Professor Saxton continues to give recitals at Skidmore College and is organist for the Saratoga Community Chorus, a large choral group which presents every Christmas "The Messiah" and every spring another well-known oratorio.

Professor and Mrs. Saxton have a son a year old—Peter Stanley.

ESKIL RANDOLPH, M.Mus., organist and choirmaster of the First Presbyterian Church of Freeport, Ill., arranged a vesper service Feb. 4 at whicharias and choruses from Mendelssohn's "Elijah" were sung. As the prelude Mr. Randolph played the Sixth Sonata by Mendelssohn and as the postlude a movement from the First Sonata.

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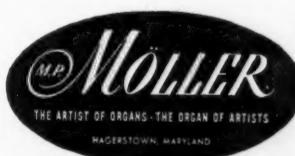
Yet, what are the hymns of the Church if not an expression of its doctrine?

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THE ACTIVE CAREER of Edna L. Springborn of Buffalo has included a service of forty years as a church organist and recitalist, in addition to which she has devoted a good part of her time to teaching a large class of piano and organ pupils. For the last twenty-one years Miss Springborn has held the position at Grace Lutheran Church, where she has presided at a three-manual organ and directed three choirs. She is the secretary of the Buffalo Chapter of the A.G.O. She is a charter member of the chapter, was its first treasurer, then sub-dean and for three terms held the office of dean. She is also vice-president of the Music Forum for piano teachers of Erie and Niagara Counties in New York State.

Before going to Grace Lutheran Church Miss Springborn served Grace Methodist, the West Avenue Presbyterian, the First Baptist, St. Matthew's Evangelical and

Central Church of Christ, all in Buffalo. For many years Miss Springborn studied organ with Emil R. Keuchen, well known in both Europe and America. Besides the study of piano, organ and harmony she has taken courses in choral directing.

For several years Miss Springborn conducted the United Lutheran Choir of Buffalo, a choral group numbering about 100. She has taught at the Silver Bay, N. Y., summer school of the United Lutheran Church and has lectured on "Hymnody" and "Organ Accompaniments" before Guild groups and other musical organizations.

EINECKE'S ANNIVERSARY MARKED BY CHURCH DINNER

C. Harold Einecke's fifteenth anniversary as minister of music at the Park Congregational Church of Grand Rapids, Mich., was celebrated with a parish dinner Jan. 31. Members of the chancel choir were guests with Dr. and Mrs. Einecke. A musical program marked the occasion and Dr. Einecke made a short address in which he outlined his hopes for the future of church music.

"The ministry of music under Dr. Einecke's leadership has been of inestimable value in the life, spirit and growth of Park Church," writes the pastor, Dr. Edward A. Thompson. "Our choirs are a great source of inspiration and a center of loyalty in the church."

The sixth Bach festival conducted at the Park Congregational Church Jan. 27 and 28 was marked by three programs. Bernard Piché, the Canadian organist, gave a recital on the evening of Jan. 27. Sunday afternoon there was a program by the Union High School Orchestra, the Central High School A Cappella Choir and the Ottawa Hills High School Band. In the evening the climax was the performance of a large part of the Bach Mass in B minor by the chancel choir, with Dr. Einecke directing. Dr. Emory L. Gallop at the organ and Mrs. Dorothy Pelck McGraw at the piano. Mrs. Mary Skurkay Einecke, Miss Catherine Vanderveen, Miss Nell H. Dykstra and Robert L. Oppenneer were the soloists.

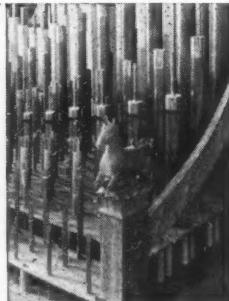
PROGRAM OF WESTBROOK COMPOSITIONS BEFORE CLUB

A large audience was on hand to welcome Mrs. Helen Searles Westbrook, charter member of the Van Dusen Organ Club and radio artist, at the meeting of the Van Dusen Organ Club Jan. 30. The meeting was arranged in collaboration with the Chicago Club of Women Organists. The program consisted of original compositions of Mrs. Westbrook for organ and voice. The vocal selections were beautifully rendered by Miss Janice Mack. Mrs. Westbrook gave a descriptive outline of her compositions which added much to the pleasure and understanding of her audience. The program consisted of nine organ selections and ten songs.

Following this program Dr. Frank W. Van Dusen introduced John Lewis of the Clayton F. Summy Company, who led a discussion of new and recent organ music.

Feb. 19 the Van Dusen Club presented the following program: Arioso and Toccata, Sowerby; Allegro Vivace (Symphony 1), Vierne, and "Thou Art the Rock," Mulet (played by Sara Hammerschmidt); Doric Toccata, Bach; Allegro Moderato (Symphony 5), Widor, and Finale (Symphony 1), Vierne (Axel Norder); "Hymn of Glory," Yon (Richard Sheehan). After the program there were games and refreshments.

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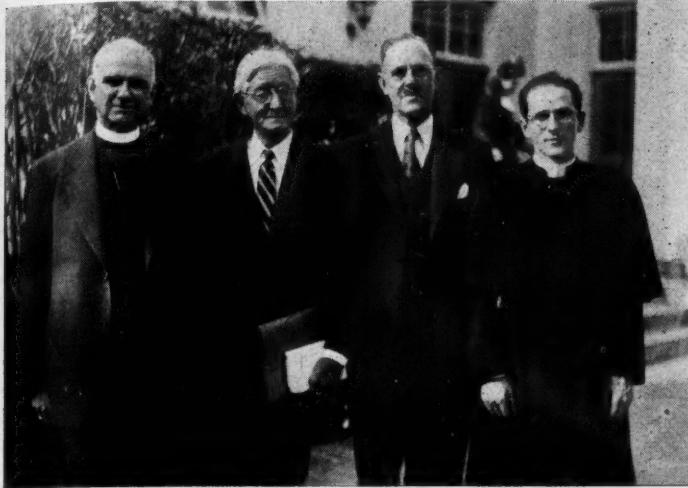
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ERNEST DOUGLAS IS HONORED IN LOS ANGELES



THIS PICTURE WAS TAKEN on the occasion of the annual meeting of the Church of St. Mary the Virgin in Los Angeles, Cal., Jan. 7, when special honors were paid to Ernest Douglas, Mus.D., F.A.G.O., the distinguished Pacific coast organist. Those in the photograph reading from left to right are: The Right Rev. W. B. Stevens, Bishop of Los Angeles; Dr. Douglas, Stanley W. Williams of the Aeolian-Skinner Organ Company and the

Rev. George L. Pratt, vicar of St. Mary's Church. As announced in the February issue of THE DIAPASON, Bishop Stevens dwelt on Dr. Douglas' great influence in raising the standards of church music not only in the diocese, but throughout the Episcopal Church in the West. Bishop Stevens concluded by presenting to Mr. Douglas a substantial check on behalf of the congregation, to which was added a gift from members of the junior choir.

CHARLESTON, W. VA., FESTIVAL CONDUCTED BY DICKINSONS

Under the auspices of the American Guild of Organists, Dr. and Mrs. Clarence Dickinson conducted a conference and festival of sacred music late in January at Charleston, W. Va. Mrs. Dickinson opened the conference Jan. 22 with a talk on music in worship, followed by a service of choral music sung by the combined choirs of Charleston churches. The service followed the order of the historical liturgies, and included: "God of All Lovely Sounds," Dickinson; "With a Voice of Singing," Shaw; "Lord, We Cry to Thee," Zwingli; "Nowell," Dickinson; "Sanctus," Luther; "We Adore Thee," Hebrew Liturgy; "Beneath the

Shadow," Dickinson; "Make Us Strong," Nagler; "For All Who Watch Tonight," Dickinson.

Clarence Dickinson gave a recital Jan. 23 in the Baptist Temple, the program setting forth the Life of Christ, as follows: Fanfare and "Grand Chœur" ("We Praise Thee, O God"), Weitz; "In the Church," Novak; "Comest Thou, Lord Jesus," Bach; "A Lovely Rose," Brahms; "The Virgin's Lullaby," Traditional Dutch; "For Us Men and for Our Salvation" ("Ad Nos"), Liszt; "O Lord, Have Mercy," Bach; "St. Anne" Fugue, Bach; "We Give Thee Thanks, O Lord," Buxtehude; "Adoration of the Lamb," de Maleingreau; Berceuse, Dickinson; "Norwegian War Rhapsody," Sinding. The next day was devoted to the organ.

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The Italian Master Marco Enrico Bossi (1861-1925)

Following his studies at the Conservatory of Milan, Bossi became organist and choirmaster at Como Cathedral, a post which he subsequently relinquished in favor of the Professorship of organ and theory at the Conservatory of Naples. After serving there four years, he accepted a directorship in Venice, later migrating to Bologna, and finally, in 1916, to Rome, where he became director of the Academy of St. Cecilia. In the latter part of 1924 Bossi came to the United States, making a successful concert tour, and, on returning to his native Italy, died at sea on February 24th, 1925.

As a composer writing in various large forms, Bossi is best known for his organ works. These show a somewhat severe classical style, great originality and bold harmonic treatment, and are quite varied in scope and character.

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T. Tertius Noble Plays for the Guild in N. Y.; Tribute by Organ World

Dr. T. Tertius Noble's recital for the New York Guild group Jan. 29 was one of those rare events at which everything seemed "just right." To begin with, he was playing the organ which he considers the finest in America—Mr. Skinner's beautiful instrument in St. Thomas' Church, the church served with such love and distinction by Dr. Noble during his long career in America. And he was playing the kind of music he loves to play—music in which all the glories of the English school of organ playing shone forth brilliantly; yet Dr. Noble is more than our chief exponent of English organ playing—he is a definite and brilliant musical individual, and this fact was well emphasized.

Perhaps the most significant feature of the evening was the audience itself—practically a "Who's Who" of New York's organ world. Most of them had sat many times in the pews of St. Thomas' to hear the beautiful work under Dr. Noble, and it seemed like old times to be there again. It was indeed a fine tribute to Dr. Noble after his two years' retirement. The reviewer was amused and touched when several of the choir boys filed in during the first group of numbers and sat near the console, just as they formerly did during the postludial recitals. No choirmaster was ever held in deeper affection by his boys.

The program was as follows: Chorale Prelude, "To My Dear Lord," "Fuga Scherzando" (transcribed for organ by Dr. Noble), Chorale Prelude, "Come, Saviour of the Gentiles," and Prelude and Fugue in B minor, Bach; Prelude on an Old Folk-tune, Mrs. H. H. A. Beach; Fantasy on the Tune "Leoni" and "Legend" T. Tertius Noble; Meditation on the Chorale "Our Father, Who Art in Heaven," Jean Pasquet; Sonata on the Ninety-fourth Psalm (Adagio and Fugue), Reubke.

Retirement has not dimmed Dr. Noble's abilities as a performer—if anything, he plays better than ever. Bach's "Come, Saviour of the Gentiles" displayed great introspection and tenderness, while the Prelude and Fugue in B minor rolled around the church in grand style, the wonderful 32-ft. stops of the organ being much in evidence. One sensed that there was a feeling of "In Memoriam" in the playing of Mrs. H. H. A. Beach's lovely "Prelude on an Old Folk-tune" and the exquisite soft colors of the organ as used here would have delighted her heart.

The two compositions of his own writing which Dr. Noble included in the program were fine indeed. The first, his recently-completed Fantasy on the Tune "Leoni," is boldly conceived, matching the strength and dignity of the tune itself. His "Legend" is on the quiet side, with an improvisatory flavor.

Dr. Noble was the first organist to play Reubke's Sonata in England, so I am informed, and it seemed an especially fitting number with which to bring the program to a close. He played it so that it really sounded like the gigantic composition which it is.

Altogether, it was a delightful evening and those of us fortunate enough to be there will look back upon it with pleasure many times.

ROBERT BAKER.

Catholic Church Music Presented.

The District of Columbia Chapter held its February meeting on the 5th at Epiphany Church. After a short business meeting Christopher Tenley, organ-

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ist and choir director of St. Peter's Catholic Church, spoke on the music of the Roman Catholic Church, tracing the history of church music from the fourth century down to the present. The quartet from St. Peter's choir sang the music as described by Mr. Tenley. The singers ably demonstrated the best in Catholic Church music and then, by way of contrast, sang a "Tantum Ergo" set to the Sextet from "Lucia" to show the low standard that was tolerated during the eighteenth and nineteenth centuries. The tendency toward questionable music grew stronger until Pope Pius X in 1903 issued the "Motu Proprio" designating that only plainsong and the stricter forms of choral music be permitted in the church services.

MACON MCARTOR, Registrar.

Two Alabama Chapter Events.

The January luncheon meeting of the Alabama Chapter was held Jan. 26 at the Redmont Hotel, Birmingham, with the largest number in attendance in several months. More than twenty persons were present and privileged to hear a talk by the Rev. L. Wilkie Collins, pastor of the East Lake Methodist Church, who spoke most interestingly on "British Music in Wartime."

The annual organists' and ministers' meeting, also held at the Redmont Hotel, Feb. 9, proved to be one of the most popular events ever arranged by the Alabama Chapter. About twenty organists had as their guests more than thirty ministers, their wives and other friends. Greetings were extended to representatives from Mobile, Washington and Chicago. During and after dinner Leona Golden, program chairman, maintained a steady flow of entertaining features, chief of which were a group of songs by Mrs. Roderick Beddow, soprano soloist at the Norwood Methodist Church, and a very inspiring talk by the Rev. James C. Cantrell, pastor of the Third Presbyterian Church, on the work of ministers and organists as "co-workers with God."

Elizabeth Gussen, organist at St. Mary's in the Highlands, won the attendance prize—a beautiful cerise azalea.

LAURA JACKSON DAVIDS.

Guests at Temple in Kansas City.

Members of the Kansas City Chapter were guests of Rabbi Samuel S. Mayerberg and Powell Weaver at a service arranged especially for the Guild at Temple B'nai Jehudah Feb. 2. Mr. Weaver, the temple organist and a member of the Guild, is nationally known as a performer and composer. For this service he used his own beautiful setting of Hebrew Service No. 2, sung by the temple quartet and Cantor Alfred Rosebush. Mr. Rosebush also sang a traditional Hebrew chant. Mr. Weaver played as a prelude "Assyrian Shepherd," by R. Deane Shure, and Fantaisie in E flat, by Saint-Saens, as the closing number.

Rabbi Mayerberg welcomed the Guild members and spoke on the music of the church. He emphasized the universality of music and said that a study of the scores of different denominations would lead to a better understanding and a deeper respect for all faiths. After the service the rabbi spoke to the Guild on the significance of the ceremonial objects in the temple.

The chapter is sponsoring a recital by Carl Weinrich Feb. 27 at the First Baptist Church in Kansas City.

HESTER CORNISH, Registrar.

Choral Society Sings in Scranton.

A large audience attended the third public appearance of the new choral society of the Northeastern Pennsylvania Chapter at its concert in Scranton, at the

Green Ridge Presbyterian Church, Sunday afternoon, Feb. 4. The Guild is enthusiastic over the success of the venture, which was entered upon with some misgivings because of the war.

The choral society has grown rapidly and promises to be one of the leading choruses in this section. It has been asked to appear with the Scranton Philharmonic Orchestra every year. Dr. Frieder Weissman, conductor of the orchestra, hopes to do Beethoven's Ninth Symphony next season and Brahms' Requiem later.

Preceding the Bach cantata "Sleepers, Wake" Mrs. Helen Bright Bryant played the following organ numbers: Andante; "Grande Piece Symphonique," Franck; Prelude and Fugue, Verrees; Scherzo, Second Symphony, Vierne; Allegro, Second Symphony, Barnes.

HELEN BRIGHT BRYANT, Registrar.

Convention in North Carolina.

The North Carolina Chapter held a convention at Elon College Feb. 1. Organ selections by students of Greensboro College, Elon College and the University of North Carolina were played at the morning session. Other features were a lecture on the physics of vibrating air columns by A. L. Hook, professor of physics at Elon College, and a recital by Guild members.

At the business meeting after the luncheon the matter of holding examinations preliminary to the associateship was discussed and it was voted to convey the impression to headquarters that the chapter was in accord with the idea. A short quiz on "Know Your Guild" was conducted by Dean Bartley at the luncheon.

The guest recitalist was Walter Baker of Philadelphia. Mr. Baker's masterly playing won the admiration of the audience and he brought out the resources of the four-manual Skinner organ in Whitley Auditorium to its best advantage. After the recital a reception was held in Mr. Baker's honor.

The North Carolina Chapter reports a 50 per cent increase in membership in two months.

IRVING D. BARTLEY, Dean.

Pupils' Recital Virginia Feature.

On Tuesday, Feb. 13, at All Saints' Episcopal Church in Richmond, the Virginia Chapter sponsored a pupils' recital. This will be a regular feature of future years, since it was so well received. Eight young musicians played the following selections: Toccata in E minor, Pachelbel; Chorale Prelude, "If Thou but Suffer God to Guide Thee," Bach; Meditation, Matthews; "Autumn," Noble; Fanfare, Lemmens; "Deck Thyself, My Soul," Brahms; Prelude and Fugue in D minor, Bach; Sonata No. 2, Mendelssohn; "Come, Sweet Death," Bach; "Resurrection Morn," Johnston; "Now Thank We All Our God," Karg-Elert.

NINA R. SWANN.

Hymn Festival in Atlantic City.

A hymn festival, the second of its kind, was held under the auspices of the Atlantic City Chapter in St. James' Episcopal Church, Atlantic City, N. J., Feb. 11. Choirs taking part included St. James' Episcopal, Church of the Epiphany (Episcopal), Church of the Ascension (Episcopal), First Presbyterian, Westminster Presbyterian, Central Methodist and St. Andrew's Lutheran. Joseph S. Lilly, organist and choirmaster of St. James', was the director and Miss Laura H. Powell, organist of Central Methodist, the accompanist, while Nathan L. Reinhart, organist and director at the First Presbyterian, was organ soloist. The Rev. Arthur J. Blythe, rector of the church, spoke of the place and importance of hymn singing in the service. Hymns representing various types from the sixteenth to the twentieth century were used.

On Monday, Feb. 12, about thirty members of the chapter and guests met in the dining-room of the Church of the Ascension and enjoyed an Italian dinner, cooked

Council
HEINZ ARNOLD, F.A.G.O.
T. FREDERICK H. CANDLYN, MUS. D.
LILIAN CARPENTER, F.A.G.O.
FRANKLIN COATES, A.A.G.O.
NORMAN COKE-JEPHCOTT, F.A.G.O.
CHARLES M. COURBOIN, MUS. D.
GRACE LEEDS DARNELL, F.A.G.O.
VERNON DE TAR, F.A.G.O.
CLARENCE DICKINSON, MUS. D., A.A.G.O.
HARRY GILBERT
WARNER M. HAWKINS, MUS. D., F.A.G.O.
JOHN HOLLEE, A.A.G.O.
ANNE V. MC KITTRICK, F.A.G.O.
GEORGE MEAD, A.A.G.O.
HAROLD V. MILLIGAN, MUS. D., F.A.G.O.
WILLARD IRVING NEVINS, F.A.G.O.
T. TERTIUS NOBLE, MUS. D.
GROVER J. OBERLE, F.A.G.O.
HUGH PORTER, SAC. MUS. D., F.A.G.O.
REGINALD MILLS SILBY, MUS. D.
GEORGE WILLIAM VOLKE, F.A.G.O.
ERNEST WHITE
DAVID MCK. WILLIAMS, MUS. D., F.A.G.O.

The Warden's Column

The Guild examinations for 1945 will be held May 2 (choirmaster) and May 24 and 25 (fellow and associate). Candidates for the associateship must have been elected colleagues not later than April, 1945. All candidates must register not later than May 1 by paying the specified fee for the examination.

April 29 (the fourth Sunday after Easter) has been chosen by the committee on national A.G.O. Sunday, and approved by the council. George Mead, chairman, will send detailed information to all chapters and members at headquarters.

The schedule of events for our national spring music festival, May 7 to 11 in New York City, will appear in the April issue of THE DIAPASON. There will be choral services, recitals, lectures and pilgrimages. The deans and regents will meet with the council in the choir room of St. Bartholomew's Church at 5:30 Tuesday afternoon, May 8, followed by dinner at the Savarin restaurant. All members of the Guild and their friends from any part of the United States are invited to attend. The grand final event will be the annual meeting and dinner Friday, May 11. We expect a fine national representation.

A tour has recently been made in the interests of the Guild through the states of Virginia, Tennessee, North Carolina, Kentucky, Ohio and West Virginia. Chapters have been organized in Lexington, Ky., Roanoke, Va., and Wheeling, W. Va. At the same time the foundations were laid for several other chapters and branches in the above-named regions. Keen interest in the Guild was shown everywhere and many are eager to advance the cause of the A.G.O. and to prepare for the examinations. Later it was my privilege to visit the fine chapter in Hartford, Conn. After being taken to Trinity College, where Clarence Watters played in his masterly way, and to several of the churches, it was my pleasure to attend a dinner of the chapter, after which a spirited and valuable discussion directed by Dean Frederick Chapman took place.

Samuel A. Baldwin, chairman of the committee, announces that work on the Guild history is making good progress. It is planned to begin publishing the "Story of the Guild" in THE DIAPASOS at October and later reprint it in pamphlet form for our fiftieth anniversary in 1946. The current year includes by the way, the 260th anniversary of the birth of Bach and the 100th of Widor.

Since June we have elected or reinstated 641 members and organized ten chapters and one branch.

Be a personal representative of the Guild, wherever you are, please. Induce organists to become a part of this Guild and urge them to prepare for the examinations.

Faithfully yours,
S. LEWIS ELMER, Warden.

and prepared by the sub-dean, Eugene Ebeling. Plans were discussed for other musical events of community interest to be held in the near future.

MIDA C. BLAKE, Secretary.

Letter by Gore in Ithaca.

The Ithaca, N. Y., Chapter held its monthly meeting Feb. 12. After dinner at Willard Straight, the meeting was held in Sage Chapel at Cornell University. Professor Richard T. Gore, dean of the chapter, spoke on "Pointers for Church Organists." He also demonstrated his lecture. The general headings of his discourse were "Articulation," "Repertoire," "Registration," "Service Playing." A very interesting discussion period followed.

LOUISE WALLACE, Secretary-Treasurer.

News of the American Guild of Organists—Continued

Albany, N.Y., Guild Forces Carry On Bravely in Face of the Wind and Weather

In the face of adverse travel conditions the Eastern New York Chapter's season was opened with a luncheon in mid-November at the Cathedral of All Saints, Albany. Plans were laid for the year's events. Guests of honor were Dr. Charles Stokes, head of music at State Teachers' College; Mrs. Stokes, Miss Martha Morse, singer, and George Francis Morse, F.A.G.O. Mr. Morse gave an informal talk, touching on his eighteen years as organist of the old Flatbush Reformed Church and his contacts and experiences as one of the first members of the Guild.

On Dec. 19 the chapter was entertained by Raymond Halse, who succeeded Dr. T. F. H. Candlyn at St. Paul's Church. After a business meeting a number of anthems were sung and discussed and several members played organ pieces from their repertory of service volunteers. Guided by mutual enthusiasm over this type of meeting, the membership decided to repeat this function at frequent intervals, each member to contribute ideas and to illustrate preferences as to good service pieces and anthems of marked merit.

On Jan. 6 the chapter met for luncheon at the Cathedral of All Saints. Our guests for the occasion were the clergymen of our parishes and a number of interested laymen. Luncheon was served by the ladies of the cathedral. The speaker was the Rev. George B. Gilbert, an Episcopal missionary from Connecticut who is widely known as a speaker. In commenting on his own work Mr. Gilbert touched upon musical taste and usage, expressing decided opinions which evoked much good-natured disagreement. We feel fortunate in having had so stimulating a guest.

On Jan. 16 an unannounced blizzard left the dean and the host, Dr. Oliver Herbert of Albany's First Church, playing organ records and contemplating a tempting table prepared for a snowbound membership. Not to belittle the benefits of contemplation, the meeting was a decided success.

Feb. 5 allowed a goodly representation under the generous eye and thought of the same host, but the fuel situation and a canceled rehearsal made it necessary to forego the planned event of the evening—a lecture by Rudolph Thomas, Columbia professor and conductor of the Albany Symphony Orchestra, who will be with us at a later date. Lifting ourselves by our own bootstraps again, we sang little-known anthems and accomplished considerable business and discussion. Detailed plans were completed for the recital to be given at the cathedral in March by Dr. T. F. H. Candlyn of St. Thomas', New York.

Viewing the season thus far, we think only the weather man can be accused of sin. Many plans will reach fruition as soon as we become more accessible to the outlying districts and Old Man Winter abandons our pews and parish-houses.

ROBERT WALKER MORSE, Dean.

Erie, Pa., Chapter.

The Erie Chapter held its February meeting Monday evening, Feb. 5, in St. Paul's chapter-house. Mrs. Alma Haller Way presided in the absence of Mrs. George B. Duffy, the dean. Miss Florence Schillinger presented a paper on Karg-Elert and Mrs. Maxwell Metzner spoke on Charles M. Widor, illustrating her talk by playing various passages from his organ symphonies.

The group discussed plans to bring Dr. Alexander McCurdy, the Philadelphia organist, and Flora Greenwood, harpist, to Erie for a concert April 11. The Covenant Choir, under the leadership of Dr. Federal Lee Whittlesey, will assist the artists with three choral numbers. The event will take place in the Church of the Covenant.

The next meeting of the chapter will take place Tuesday evening, March 6, at the home of John Bates and will be in the form of a tureen supper.

MARIEN DIETEMAN.

Los Angeles Chapter.

Ann Sweet, who received her A.A.G.O. degree last year and who will receive the

MISSISSIPPI ORGANISTS FORM FIRST A.G.O. COLLEGE GROUP



FIRST FRUITS OF THE NEW Guild project for the formation of A.G.O. student groups in colleges are reported from the South. At the Mississippi State College for Women, Columbus, Miss., the initial one of these groups has been organized under the leadership of Miss Evelyn Hohf, assistant professor of music and a member of the West Tennessee Chapter. The regent of the group is Helen Harriette Miley of Brinkley, Ark. Other officers are: Vice-regent, Doris Fleming, Collierville, Tenn.; secretary, Grace Evans Justice, West Point, Miss., and treasurer, Laura Conner, Augusta, Ark.

bachelor of music degree in June from the University of Redlands, where she is a student of Leslie P. Spelman, played for the Los Angeles Chapter on the evening of Jan. 8. A discussion of the Guild examinations was presented by Ernest Douglas and Miss Sweet played: "Grand Jeu," du Mage; Fugue, Honegger, and Toccata, Sowerby. The last two numbers are test pieces for the 1945 F.A.G.O. examination.

Hilarity Marks Pastor-Organist Dinner.

The annual pastor-organist meeting of the Missouri Chapter was held Jan. 29 at the Third Baptist Church, St. Louis, with Katherine Carmichael as hostess and Dr. C. Oscar Johnson as master of ceremonies. Despite stormy weather the turnout of members with their pastors and friends was far ahead of that last year. This has been the third successive meeting of this nature. The excellent dinner served by the women of Third Baptist was a fitting prelude to the rest of the program. A surprise treat was the presentation of Miss Elma Mae Henderson, a member of one of the church's choirs, who sang several solos. The remainder of the program began with a pastors' choir under the direction of "Professor" C. Oscar Johnson which rendered such soul-stirring numbers as "Bells of St. Mary's," "Old Kentucky Home," etc. Their program came to a close with a well-harmonized version of the Doxology. The organists then had their turn under the silent direction of Howard Kelsey, and while the entire group gave an ear-splitting silent performance the gestures were of the highest order. Then followed the "sermon" of the evening, by the "Rev." Alfred Lee Booth, who chose as the subject "Mighty Oaks from Little Acorns Grow." This remarkable address left us all inspired.

We were happy to welcome the following new members: Esther Dornhoefer, A. H. Stellhorn, Martin M. Wick and Carl T. Anstine.

ARTHUR R. GERECKE, Treasurer.

Central Missouri Chapter.

The Central Missouri Chapter held a meeting at the home of the sub-dean, Miss Helen Harms, Feb. 10. A report from the treasurer showed a balance of \$30.90 on hand. The nominating committee, with Nesta Williams as chairman, made this report: For dean, Miss Helen Harms, Columbia; sub-dean, Mrs. Leo C. Eisenstein; secretary, Luther Spayne, Fayette; treasurer, William C. Bedford, Columbia. The report was accepted and the foregoing were voted in as officers for 1945.

Plans for the recital by Carl Weinrich at Stephens College were made. Before the performance Feb. 28 there will be a dinner in his honor and afterward a reception in the parlors of Stephens College.

NESTA WILLIAMS, Secretary pro tem.

Program at University of Illinois.

The Champaign-Urbana Chapter met in recital hall at the University of Illinois

"Worship" Is Subject of Dr. C. Marshall Muir at East Orange Meeting

Organists were offered a special task to help promote the spirit of worship at the mid-winter meeting of the Metropolitan New Jersey Chapter. The gathering included a dinner and recital Feb. 5 in the First Presbyterian Church, East Orange. The speaker was the Rev. Dr. C. Marshall Muir, minister of the church. Dr. Muir's topic was "Worship." He declared he favored the use of more liturgical material to reach the Westminster definition of worship: "To glorify God and enjoy Him forever."

Dr. Muir described worship as a "form of art in which is recapitulated and recreated the Christian experience through the ages" and as the "drama of adventure of the human soul." He declared for the use of more services with pure worship, without sermons, and suggested communion every Sunday. He offered this as one road to the ideal worship, which, he said, "should be an end in itself, as is all great art." He was emphatic against the use of worship merely as a means to an end and said he opposed the use of sermons to coerce people. Dr. Muir suggested that ideal worship might be achieved through cooperation of organist and minister for the gradual education of the congregation.

The Rev. Dr. George E. Dawkins, minister of the First Baptist Peddie Memorial Church, Newark, and chaplain of the chapter, praised Dean Robert A. Pereda, organist of Peddie Church, as "a fine fellow" who had done exceptional work at this church for five years. Dr. Dawkins spoke of the "great service rendered" by organists and declared the success of worship depended greatly on the atmosphere they created. He said they were "ministers of God in the real sense."

The chapter paid tribute to the late Walter N. Waters, organist of St. Mary's Church, Rahway, N. J.

A recital followed the dinner. At the console was Earl B. Collins, minister of music of the host church. His program: "Jesu Christ, unser Heiland," Bach; "Komm, suesser Tod," Bach-Fox; "Noel Basque," Benoit; "A Toye," Farnaby-McAmis; "Elegie," Peeters; Sonata, Weinberger; "Three Short Pastels," Johnson; "Ach bleib mit Deiner Gnade," Karg-Elert; Berceuse, Pereda; Third Chorale, Andriessen.

The March 5 meeting of the chapter will be held in the choir room of Grace Episcopal Church, Newark. The program is to include an anthem demonstration.

FLORENCE D. WERNER, Registrar.

Meeting of Indiana Chapter.

The Indiana Chapter met Feb. 6 at the Broadway Methodist Church, Indianapolis. Dinner was served by the ladies of the church and the business meeting followed, Dean Paul Matthews presiding. Special recognition was given twelve new members received in the last three months, and plans were announced concerning the formation of a branch chapter at Franklin College.

The program was built on our Guild aim "to advance the cause of worthy church music" all the numbers selected being essentially suitable for use in the service. The first group included the first two movements of Mendelssohn's Second Sonata, "Peace," by R. Deane Shure, and "In a Gothic Cathedral," Pratella-Weaver, played by Helen McPheeters Rice, organist at St. Paul's Episcopal Church. Erwin W. Muhlenbruch, organist at the Second Evangelical and Reformed Church, chose numbers by Bach, Corelli, Kreckel, Edmundson and Dubois, playing with excellent taste and ease. As guest artist Miss Mildred Lind, 18-year-old violinist with the Indianapolis Symphony Orchestra, gave a thrilling performance. Corporal Frank Hopper, stationed at Stout Field, provided a fine organ accompaniment. Her numbers were: Larghetto, Nardini; "Variations on a Theme of Corelli," Tartini; "Montanese," Nin-Koschanski; Andante from "Symphonie Espagnole," de Falla-Kreisler.

HELEN M. RICE, Secretary.

News of the A.G.O.—Continued

Seattle Hymn Festival Takes in Racial Groups; 189 Churches Represented

An all-city hymn festival sponsored by the Guild in cooperation with the council of churches was presented at St. Mark's Cathedral, Seattle, under the auspices of the Western Washington Chapter, Sunday afternoon, Feb. 11. Choirs from various racial groups participated, including Greek, Chinese, Swedish and Negro, with a joint chorus representing 189 churches in Seattle. This festival was under the direction of George Vause, organist-director at St. Mark's Cathedral and a member of the faculty of Seattle-Pacific College.

Carl Bricken, musical director of the Seattle Symphony Orchestra, was the speaker at an interesting meeting Feb. 20 at the home of Professor and Mrs. Walter A. Eichinger. A large group attended this event and a social hour followed Mr. Bricken's address.

The Western Washington Chapter achieved the climax of its year's activities with an all-city production of "The Messiah" in the Civic Auditorium Dec. 17. A united choir under the direction of Arville Belstad, assisted by well-known soloists, was accompanied by members of the Seattle Symphony.

On Jan. 16 Mr. Belstad addressed members of the chapter at a luncheon meeting at the Dolly Madison tea-room. His subject was "Bach Is Back" and he led a very interesting discussion of good music for choirs and congregations.

GLADYS J. OLSON, Dean.

Eigenschenk Plays in Dubuque.

On Jan. 22 the Dubuque Chapter sponsored a recital by Dr. Edward Eigenschenk at the Loras College Chapel. The program consisted of compositions by Pietro Yon and Joseph Bonnet. A large audience enjoyed the performance.

MARJORIE WILSON, Secretary.

Pupils of Members Play.

The Youngstown Chapter met at St. Luke's Lutheran Church Sunday afternoon, Feb. 4. Pupils of chapter members presented an interesting program of organ music.

D'NELLE RILEY, Secretary.

Illinois Chapter.

An evening devoted to the approaching Guild examinations drew upward of fifty to the Fourth Presbyterian Church, Chicago, on the evening of Feb. 12 for the meeting of the Illinois Chapter.

The evening was divided into three distinct parts. The first part was in the form of a recital in which A.G.O. test pieces were played. Emory L. Gallup gave a very capable interpretation of the Bach Prelude and Fugue in B minor; Lester Groom, F.A.G.O., played the Allegretto from Mendelssohn's Fourth Sonata, making it a thing of great beauty, and Miss Adrienne Moran played Leo Sowerby's Toccata, in which she has been heard on other public occasions in a way to arouse admiration.

From the church auditorium the organists went downstairs, where Lawrence Frank, F.A.G.O., gave some very useful hints as to the paper work. He directed attention to the changes made in the examinations this year and to the prominence of American compositions. Like Dr. Rosseter G. Cole, who spoke at an earlier luncheon of the chapter, Mr. Frank emphasized the necessity for extended preparation by the candidates. His advice was to begin to prepare the summer before the examinations are taken.

Dean Walter Flandorf introduced a number of new members of the chapter and visiting members from a distance.

Then came the third movement—coffee and cakes served in the church parlors, with Miss Ruth Broughton, social chairman, in charge, concluding an evening of benefit and pleasure.

The chapter will sponsor a recital at Rockefeller Memorial Chapel, University of Chicago, Tuesday evening, March 6, by August Maekelbergh, F.A.G.O., of Detroit. A luncheon in honor of Mr. Maekelbergh and Desire Defauw, conductor of the Chicago Symphony Orchestra, will be served Monday, March 5, at the Mandel tearoom.

Plans are being made for a program of contemporary organ music on the evening of April 30. This program will be at St. James' Methodist Church, Chicago.

Dr. Emory L. Gallup has again invited the members of the Guild to a service at the First Methodist Church of Evans-ton Sunday afternoon, March 11, at 4:30, when his choir will sing the Brahms

Requiem. The service will be preceded by a recital of Bach and Brahms compositions. Supper will be served after the service to those making reservations.

GRACE SYMONS, Registrar.

Weinrich Recital in Milwaukee.

A recital by Carl Weinrich of New York was the outstanding event of mid-winter activities of the Wisconsin Chapter. This took place Feb. 18 at the Kenwood Methodist Church in Milwaukee and thrilled an audience that filled the church. After the recital a reception was held in the church parlors. Mr. Weinrich played the following program: Tenth Concerto, Handel; Chorale Prelude on "How Brightly Shines the Morning Star," Buxtehude; Toccata and Fugue in D minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Andante in F (for a mechanical organ), Mozart; "Arise, Arise" (from Suite after English Folk-songs), Mason; "Pantomime," Jepson; "The Reed-Grown Waters," Karg-Elert; Finale from First Symphony, Vierne.

Jan. 22 John Christensen, organist of the Lutheran Church of the Ascension, broadcast a half-hour recital over WTJM at Radio City. He played the following program: Fugue in E flat ("St. Anne's"), Bach; C minor Sonata (Preludio and Adagio), Guilmant; Chorale in A minor, Franck; Gavotte from Third Concerto, Handel.

Plans are completed for the vesper service at St. Paul's Episcopal Church March 4 at 4 o'clock. Earl Morgan is organist of this church.

FRIEDA DIEKMAN.

Entertained by College of Music.

Members of the Southern Ohio Chapter were guests Tuesday evening, Jan. 23, of the College of Music, Cincinnati. The program, given by faculty members and advanced students of the college, was varied and interesting. The ensemble numbers, quite unusual in instrument combinations, were: Sonata, Bach, for flute and continuo; Sonata for organ and string trio, Mozart, and Concerto, Vivaldi, for three violins. In the Bach Sonata the performers were Ruth Duning, flautist, and Laverne Gustafson, pianist. The string trio consisted of Betty Jean Shirey and Margaret Berry, violinists, and Joan Clarke, cellist, with Eugene Selhorst at the organ in the Mozart Sonata. The Vivaldi Concerto, with Betty Jean Shirey, Margaret Berry and Virginia Sippel, violinists, and Ruth Blum, pianist, contributed a colorful finale.

Adding to the brilliance of the program was the presentation by Mme. Lotte Leonard of two groups of songs by J. S. and C. P. E. Bach, Handel, Lohner and Wolfgang Franck. Mme. Leonard's rich voice and beautiful artistry were enhanced by organ accompaniments par excellence, played by Dr. Sidney C. Durst, dean of the College of Music.

A reception and refreshments followed.

HELEN M. SMITH, Registrar.

Alamo Chapter Hears Walter Baker.

Alamo Chapter members gathered at the home of Miss Donna Mae Perry in San Antonio on the evening of Feb 5 for a discussion of choral directing technique by Elwyn Carter, head of the music department of Trinity University.

On Sunday afternoon, Feb. 11, Walter Baker gave a recital at the San Antonio Municipal Auditorium. Included in the program were the Bach Gigue Fugue, the Reubke Sonata and the Durufle Toccata. As encores Mr. Baker played "The Spinner," Dupré, and Mulet's "Thou Art the Rock." After the recital a dinner was served at Wolley's, with just enough shop-talk to keep things spicy.

DONALD WILLING.

Friedell Visits Chesapeake Chapter.

Harold W. Friedell, F.T.C.L., F.A.G.O., chairman of the examination committee, visited the Chesapeake Chapter Feb. 12. The meeting was held at old St. Paul's Church, Baltimore.

Mr. Friedell's purpose was to encourage the members to prepare for the Guild examinations. He gave a detailed resume of the requirements for the associate and fellowship degrees. Mr. Friedell played three of the associate examination pieces and one of the fellowship pieces. After improvising for us he invited the members to ask questions.

GRACE A. FRESH, Secretary.

Robert G. Owen in Houston, Tex.

The monthly meeting of the Houston, Tex., Chapter took place Feb. 5 at Christ Episcopal Church. The important business was the second reading and adoption of a proposed set of by-laws for this newly-organized chapter.

The business meeting preceded a beautiful recital by Robert G. Owen, young concert organist of Bronxville, N. Y. His program was opened with Couperin's Fugue on the Kyrie, followed by the Third Concerto, in G minor, by Handel. The latter is a sparkling, lively work, which received a very satisfying reading. A group of Bach compositions followed: "Sheep May Safely Graze," "Come, Saviour

of the Heathen" and the Toccata in F. The delicate melodiousness and the haunting loveliness of the two chorale preludes were admirably contrasted against the grandeur of the toccata, which was for this listener the high point of the recital. Mr. Owen displayed technical fluency which, united with musical feeling for the classic style, made this composition a thrilling experience.

After a short intermission, Mr. Owen turned to the modern repertoire and delighted his audience with the spirited Second Sonata of Hindemith. The organist here was able to convey his own delight in this excellent composition even to those listeners who could ordinarily be counted on to dislike such an unconventional piece of music. The Franck Chorale in A minor and the "Lamento" of Vierne were exquisitely played and the recital closed with the thrilling "Carillon-Sortie" of Mulet.

Mr. Owen was brought back to the organ and played the following group of encores: "Noel Grand Jeu et Duo," d'Aquin; "Dreams," McAmis, and Toccata from Fifth Symphony, Widor.

DAVID HOWELL JONES, Registrar.

Hymns Subject in New York.

The Rev. Arthur W. Farlander, rector of the Church of the Incarnation, Santa Rosa, Cal., presented an inspiring discussion on "The New Episcopal Hymnal" for the Guild Jan. 16 at Calvary Church, New York. He asserted that "more people learn more about their religion through hymns than through any word spoken by the preacher." Mr. Farlander encouraged the use of hymns that really contain Christ's teaching and sound theology rather than those filled with sentimental ideology and sung to inferior music. He preferred the meaning of "In the Cross of Christ I Glory" to "The Old Rugged Cross." He pointed out that the faith of a gold star mother might have been shaken had she depended upon the assurance of "God Will Take Care of You," while her faith would be secure if built upon the truths stated in "Oh God, Our Help in Ages Past."

The speaker insisted that hymns are far more important than anthems. He encouraged organists to study hymn playing and recommended that choir members always read over the words of a hymn before singing them. It was further suggested that hymns, as well as sermon topics, be announced a week in advance, so that members of the congregation could prepare for Sunday worship.

PAUL SWARM.

Warden Speaks in Hartford.

Warden S. Lewis Elmer was the guest speaker at a dinner meeting of the Hartford Chapter, held at the Broadview Community Church Feb. 12. Mr. Elmer spoke on the national expansion program and the aim to increase the number of members and chapters. After this informative and stimulating talk a round-table discussion was held. Among interesting topics was the subject of Guild examinations.

Dean Frederick Chapman announced that the next event will be a program of Jewish festival music to be given at Temple Beth Israel March 13, under the direction of Gordon Stearns.

RAYMOND LINDSTROM.

Central Ohio Chapter.

The January meeting of the Central Ohio Chapter was held at Trinity Episcopal Church, Columbus, Jan. 15. Dr. M. Emmett Wilson, A.A.G.O., gave a scholarly address on "The Oldest and Newest in Organ Music." Dr. Wilson played several compositions of the early composers for the organ, illustrating a number of innovations that had not been developed to an appreciable extent until the modern and contemporary periods. Dr. Wilson raised questions which stimulated a lively discussion.

The chapter was one of the sponsors of a recital by E. Power Biggs at the Broad Street Presbyterian Church Jan. 30. Under the direction of Izler Solomon, conductor of the Columbus Philharmonic Orchestra, the Columbus Philharmonic Sinfonietta accompanied Mr. Biggs in the concerti of Corelli, Handel, Mozart and Sowerby.

A. M. SEBASTIAN, Secretary.

Oregon Chapter Is Active.

Under the inspiring leadership of Dean Mildred Waldron Faith, the Oregon Chapter has followed the plan of monthly dessert supper meetings, followed by varied programs. October and November meetings were held at the Portland homes of Mildred Faith and Mrs. S. F. Grover. The December gathering was in the form of a banquet at the Y.M.C.A. Holiday greens, arranged by Winifred Worrell, added much to the gay atmosphere. The speaker of the evening was Dr. Karl Ernst, director of music in the Portland public schools. He brought out many points regarding the difficulty of holding the interest of young students in music. Dr. Ernst is also leader of music in the Mount Tabor Methodist Church.

On Feb. 3 a meeting was held at the home of Lauren B. Sykes. It was whispered about that the delicious chocolate eclairs at the supper were another of Mr. Sykes' accomplishments. As soloist for

the evening Professor Donald Alton was introduced. Professor Alton has recently been appointed head of the organ department of Oregon University at Eugene. Included was a wide range of the examination numbers and others, as follows: Offerte on "Vive le Roi," Raison; "Toccata per L'Elevazione," Frescobaldi; Prelude, Clerambault; Chorale Prelude on "We Believe in One God," Bach; Allegretto, Fourth Sonata, Mendelssohn; Chorale Prelude on "St. Flavian," Bingham; "Carillon," DeLamarre; Toccata, Sowerby; Prelude and Fugue in B minor, Bach.

MARTHA B. REYNOLDS, A.A.G.O., Secretary.

Junior Choir Festival in Grand Rapids.

The second annual junior choir festival of the Western Michigan Chapter was held Sunday, Feb. 4, in the First Methodist Church, Grand Rapids. The auditorium held a capacity audience and many were turned away. The organ prelude and offertory were played by Carl Sennema, organist of the church. The Rev. Ralph White pronounced the invocation. Following this the combined choirs sang the "Netherlands Folksong."

Participating choirs and their directors were: South Congregational (Mrs. Doris Cox), Trinity Lutheran (Gerard Boer), Westminster Presbyterian (Stanley Baughman), Burton Heights Christian Reformed (Edna Hoeksma), Park Congregational (C. Harold Einecke), St. John's Lutheran (Doris James), First Methodist (Carl Sennema), East Congregational (Donald Nixdorf), North Park Reformed (Thomas Van den Bosch) and Second Congregational.

On Feb. 13 we were delighted to have Alexander Schreiner, organist of the Salt Lake City Mormon Tabernacle, with us. We had a capacity audience at the Park Congregational Church. Mr. Schreiner gave one of his typical programs and undoubtedly made converts for organ recitals with every group he played. His big number was a sonata by Becker—pleasing if not great music and admirably adapted to display the organ as a concert instrument. The principal Bach composition on the program was the Prelude and Fugue in D major.

We are looking forward to having the McCurdys of Philadelphia with us in April at Westminster Presbyterian Church. Later in the month we are planning to have our senior choir festival.

MRS. MARJORIE MULLER, Corresponding Secretary.

Program of New Compositions.

The Bangor, Maine, Branch presented a program of music by contemporary composers at Symphony House Feb. 12. The program, which was in charge of Mrs. Mae Weeks Hinton of the faculty of the Northern Conservatory of Music, was as follows: Reverie, R. Huntington Woodman (Miss Madeline Nickerson); Prelude on an Old Folk-tune, "The Fair Hills of Elsie O," Mrs. H. A. Beach (Miss Arlene Merrill); Toccata on the Gregorian Hymn "Creator of the Starry Night," Yon (Mrs. C. Pearl Wood); Canzone, Will C. Macfarlane (Miss Helene Tewksbury); "An Easter Spring Song," Edmundson, and "The Squirrel," Weaver (Mrs. Edith Tuttle); "October Twilight," Hadley; "When Children Pray," Beatrice Fenner; "Vermeiland," Howard Hanson, and "Benedictus," Alec Rowley (Mae Weeks Hinton); "Carillon," Sowerby; Aria, Bingham, and "Carillon," Thiman (Eleanor Clewley Snow).

Oklahoma Chapter.

The Oklahoma Chapter met the night of Jan. 2 in the church-house of Trinity Episcopal Church, Tulsa. The dinner menu had been arranged by the new dinner committee, Mrs. Loy Wilson and Mrs. E. L. Teachout. For the last two meetings the programs have been in charge of the dean, who has devoted the time to giving the history and development of hymns, a valuable study for all organists.

The February meeting was held at the same place. Two new members were elected—Miss Mary Margaret Poole as a colleague and Paul Russell as a subscriber. Dean Hine appointed as a committee for securing new members Mrs. Harry W. Gowans and Miss Betty Boarts.

The chapter voted to write a letter to Tulsa radio station KTUL asking that the organ radio recitals of E. Power Biggs and the Salt Lake City Choir be, if possible, continued.

Guild members are looking forward to the noon Lenten recitals by Mrs. Hine at Trinity Church.

JOHN KNOWLES WEAVER, Sub-dean.

Discuss Their Easter Music.

The January meeting of the Monmouth Chapter was held Monday evening, Jan. 22, at the home of Mrs. Everett Antonides, the sub-dean, in Belmar, N. J. There was a discussion of music for Lent and Easter which the members of the chapter are planning. Some of the newest issues for organ and choir were taken up. Fred Rassmann and George Roe gave a description of the organ and building at the famous "Shadow Lawn" in Long Branch, summer home of the late President Woodrow Wilson. Refreshments were served by the hostess.

GEORGE W. ROE, Secretary.

News of the A.G.O.—Continued

Racine, Wis., Chapter.

The fourth meeting of the Racine Chapter for this season was held Jan. 18 at the St. Albertus School of Music. Eight members and a number of interested young organists were present. The recordings given this month were on the pronunciation and rhythm of the Latin work, from the work of the Rev. Ethelbert Thibault, P.S.S., S.T.B., Lic.S., Ph.D., diploma from the Gregorian Institute, Paris, who is choirmaster and director of music at the Grand Seminary of Montreal. The program committee was asked to consider a film on the Vatican, or some other appropriate picture, as entertainment for the members and others interested.

In accordance with the liturgical activities of the Guild, plans were adopted for the organization of representatives from all the Racine parochial schools to participate in singing the mass to be celebrated at St. Catherine's High School auditorium in the spring.

The fifth meeting of the Racine Chapter was held at St. Albertus School of Music on the evening of Feb. 15. Nine members were present. It was suggested to set the date of the high mass to be sung by Racine children for Friday, April 27, feast of St. Peter Canisius.

A resume of the life and work of Reginald Mills Silby, choirmaster at the Church of St. Ignatius of Loyola, New York City, was read.

Group study centered on a review of recordings, which included a demonstration of Latin pronunciation in the chant for the ordinary of the mass. A rendition was heard of sixteenth century polyphonic compositions by the choir of the Church of the Sacred Heart, Pittsburgh, under the direction of Dr. Clifford A. Bennett.

The next meeting of the chapter will be held Sunday evening, March 18.

SISTER M. DAVIDICA, O. P., Secretary.

Activities of Utah Chapter.

The Utah Chapter sponsored a concert of rich music, choral and organ, by the North Eighteenth Ward Choir, H. Frederick Davis, conductor, and Erroll W. Miller, organist, Feb. 3 at the Eighteenth Ward Chapel, Salt Lake City. The choir rendered works of Handel, Bach, Mozart, Haydn, Verdi and Beethoven, and a composition by Mr. Davis. Mr. Miller, our Guild member, played selections by Guilmant, Rogers, Lang, Kinder and Franck. Assisting artists were: Marianne Davis, soprano; Blanche Mortensen, contralto; Ray Brimhall, tenor; George Sharp, bass. It was a concert of artistic merit and a large and appreciative audience was present.

Preceding the concert the Guild members enjoyed a dinner at the Lion House. Forty guests were present, including a member from the New Jersey Chapter, Corporal Reines. Dean Alexander Schreiner presided.

The January meeting was held Jan. 6 at the Unitarian Church. An excellent recital was presented by Lorin F. Wheelwright, Robert Cundick and Walter Teutsch. Edna Burkhardt was in charge of entertainment and refreshments and La Mar Peterson was in charge of the program.

ALICE S. HENSLER, Registrar.

Modern Music Heard in Atlanta.

The monthly meeting of the Georgia Chapter was held Monday evening, Feb. 12, in the Druid Hills Baptist Church, Atlanta. After dinner Frances Felder, dean, presided over the business meeting. Appreciation was expressed to members who rendered an excellent program of modern music Feb. 6 in the First Baptist Church. The program: "Noel Basque," Benoit, and Fugue in C sharp minor, Honegger (Claribel Clark Taylor); Chromatic Study on the Name of Bach, Piston; Scherzo from Fifth Symphony, Vierne, and Two "Gothic Sketches," John Haussermann (Wilbur H. Rowand, F.A.G.O.); "The Fountain," DeLamarter, and "The Tempest," Bingham (Emily Parmalee Spivey, A.A.G.O.); Symphonic Piece for Organ and Piano, Clokey (Emily Parmalee Spivey and Frances Stovall Felder).

A large number of new members have been accepted this year and we hope they will receive much inspiration and help from the fellowship and kindly spirit expressed in our meetings.

VIRGINIA SMATHERS.

Dinner and Hymn Festival in Trenton.

The annual dinner meeting of the Central New Jersey Chapter was held at the Trenton Y.M.C.A. Feb. 5. The guests were welcomed by the dean, Miss Isabel Hill. The chaplain, the Rev. M. G. Perry, made a short speech. Richard Fueher, magician, entertained for half an hour. Parodies, composed by Mrs. Wilfred Andrews, were sung by the group. Games followed.

A hymn festival demonstration under the joint auspices of the chapter and the Trenton Council of Churches was held

Sunday afternoon, Feb. 11, at Old Third Church (Presbyterian), Trenton. The director was Dr. Reginald L. McAll, executive secretary of the Hymn Society of America. The organists were Theodore H. Keller, Lawrenceville School for Boys; George I. Tilton, Old Third Church, and Helen A. Cook, First Presbyterian Church, Pennington, who played the hymns. Mr. Keller played the following: Three Hymn Preludes, "Hyfrydol," Vaughan Williams; "Rockingham Old," Noble, and "Old Hundredth," Purcell; Chorale Prelude on "Ton-y-Botol," Noble; Triumphant March on "Now Thank We All Our God," Karg-Erlert. About a dozen hymns were sung by twenty-two choirs and a large, interested audience.

HELEN R. PIERCE, Registrar.

York Chapter.

The York Chapter held its monthly meeting at the home of Mrs. Alvin Souerwine, West York. Last month's meeting was canceled because of the weather. The program consisted of duets seldom heard, played by Paul Lynard and Gerald Markele. The program: "Hungarian Dance" and "Croatian March," Schumann; Sonata in B flat major, Fantasia in F minor and Sonata in D major, Mozart; "En Bateau," from "Petite Suite," Debussy; and Symphonic Piece, Grieg.

After the program a business meeting was conducted by Catherine Chronister, sub-dean. A luncheon was served by the hostess, Mrs. Souerwine. Three new members were accepted: Mr. and Mrs. J. Preston Engle from Virginia and Walter Futer. Twelve new members have been accepted this year.

Guests at Service in Waterloo.

The Waterloo, Iowa, Chapter members were guests Sunday afternoon, Feb. 4, at Christ Episcopal Church, where Mrs. Ellen L. Parrott is organist and director. Choral evensong took place, with the order of service as follows: Prelude, Chorale in A minor, Franck, and Sinfonia, Bach; processional hymn, "Saviour, Breathe an Evening Blessing"; introit, "Glorious Is Thy Name," Mozart; Nunc Dimittis, Barnby; Credo, Best; introits, "Hear My Prayer," James, and "Evening Hymn," Gardiner; meditation, the Rev. C. J. Gunnell; offertory anthem, "Brother James' Air," Jacob; response, "Now the Day Is Over," Barnby; recessional, "Saviour, Again to Thy Dear Name We Raise"; postlude, Toccata in D minor, Bach.

The regular meeting was held Jan. 22 in the form of a picnic supper at the Y.W.C.A. parlors, when the pastors and their wives were guests of the chapter.

MRS. ADELAIDE E. ALTLAND.

Tallahassee, Fla., Branch.

The annual dinner of the Tallahassee Branch for the clergy took place Feb. 10 at the Cherokee Hotel. It was a gala occasion, with a most encouraging response from fifty-four guests.

The general topic for discussion was "The Church, the Organ, the Community." Guest speakers were President Doak S. Campbell of Florida State College for Women and Acting Dean Karl O. Kuertensteiner of the school of music. The ministers spoke on various phases of the music in the church. Mrs. Meginnis read the principles of the A.G.O. Ella Scoble Opperman acted as toastmistress.

The chapter is looking forward to a program by combined choirs in Westcott Auditorium of Florida State College on Palm Sunday, March 25, at 4:30. The participating groups will be five student choirs from the church centers on the campus, the four church choirs represented by the clergy at the dinner and three junior choirs. According to the regent, Ramona Cruikshank Beard, the choirmasters had three meetings and have worked out the program.

Sunday, Feb. 18, Ann Bower, Fawn Trawich and Mrs. Beard, members of the chapter, gave a program of organ numbers in Camp Gordon Johnston. Alice Wheeler, soprano, and Marie Hoover, violinist, assisted.

JANE B. GAERTNER, Secretary.

The Springfield, Ill., Chapter met at the First Presbyterian Church Feb. 19. Grover C. Farris presented a paper on the music of the polyphonic school, including a biographical sketch of Palestrina and an evaluation of his works. H. J. Tomlinson, Jr., dean of the chapter, played the recently recorded "Mass of Pope Marcellus" by Palestrina, sung under his direction by the chancel choir of the First Presbyterian Church. The evening ended with a social hour and refreshments.

CHRISTINE J. HAYNES, Secretary pro tem.

Nashville Meeting Educational.

A memorable meeting of the Central Tennessee Chapter was held in the Neely Memorial Auditorium, Vanderbilt University, Nashville, Feb. 13. The program was largely in charge of the educational committee, under the chairmanship of Lawrence H. Riggs, who gave a good introductory talk on the requirements of the

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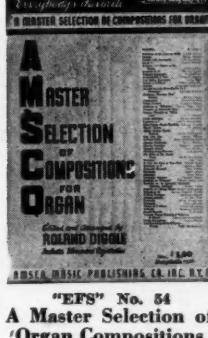
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A.G.O. associate examinations and on the experience of candidates. A variety of useful points were presented.

Paul Luther McFerrin gave a remarkable paper, with illustrations at the organ, on "Transposition." Among other things the speaker indicated that a good knowledge of harmony, with a ready memory, was required for this, and suggested that to become skilled in the art one should take the hymn-book and, starting at the first, transpose all the hymns, doing two a day into all the major and minor keys. This would be about a year's work, and be well worth while.

Then F. Arthur Henkel presented a very practical discussion, illustrated at the organ, on "Modulation," in which helpful suggestions were incorporated. Cyrus Daniel presented an interesting paper on "Counterpoint," showing the different species, and stated that it might take about a year's work to become reasonably well acquainted with this subject. He also used the organ to illustrate the points brought out.

Arthur R. Croley played on the large four-manual Aeolian organ the test pieces for the associate examination. Copies of a searching self-examination sheet for organists were distributed where needed.

JAMES G. RIMMER, Dean.

Kingsley Ganson in Cleveland Recital.
The February meeting of the Northern Ohio Chapter was held on the 12th at the Fairmount Presbyterian Church in Cleveland Heights. In this new and beautiful sanctuary members and friends met to hear a recital by Kingsley Ganson on the large Holtkamp organ.

Mr. Ganson, organist of the Church of the Epiphany, Urbana, Ohio, may be counted a young organist of considerable skill and promise. His program included some of the forerunners of Bach, some J.S.B., a Passacaglia of his own, a Toccata by Sowerby (one of his teachers), and the "Grande Piece Symphonique" of Cesar Franck. An outstanding quality of his playing is his ability as a colorist—a quality the instrument reflected in abundant variety. Noteworthy also was the degree of coherence and unity the recital-

ist effected in the Franck—difficult to do in a piece of such length and diffuseness.

After the recital an informal social hour was held in the parish-house.

RUSSELL L. GEE.

Dinner and Recital in Louisville.

The Louisville Chapter met Feb. 5 for dinner at the Arts Club with fifty-four members and guests present. After the business session, which included final arrangements for the Alexander Schreiner recital Feb. 15, the chapter adjourned to Holy Cross Catholic Church, where George Latimer, organist of the Second Presbyterian Church, Louisville, played the following program: "Concerto Grosso" in C major, Corelli; Sonatina from "God's Time Is Best," Bach; "Sheep May Safely Graze," Bach-Biggs; Sketch in C major, Schumann; Allegretto from G major Sonata, Elgar; "Marche aux Flambeaux," Guilmant.

The choir of Holy Cross Church, under the direction of Miss Marie Louise Maccucilli, organist, concluded the program by singing the Kyrie, Gloria, Credo and Agnus Dei, Marzo, and Sanctus and Benedictus, Gounod. The chapter members were then given an opportunity to inspect the recently installed organ.

CATHERINE S. HIGGINS, Secretary.

St. Petersburg, Fla., Activities.

The St. Petersburg Branch has had a particularly full season. Each program, under the chairmanship of Mrs. Ann Ault, who is supervisor of music at the Mirror Lake Junior High School, has been of the highest calibre. Feb. 5 Claude L. Murphree, F.A.G.O., head of the organ department of the University of Florida, gave a lecture-recital before a large group of music-lovers. The following program was given: "Allegro Giocoso," "Water Music," Handel; Communion, Purvis; "Sonata Eroica," Jongen; "Song of the Basket Weaver," Russell; Two Hymn-tune Preludes, Edmundson; "Fountain Reverie," Fletcher; "An Irish Pastel," Bedell; "Humoresque," You; Berceuse, Pereda; "Thou Art the Rock," Mulet. This recital was sponsored by the Roser Park Circle of the Congregational Church. LURA FULLERTON YOKE, Secretary.

THE DIAPASON

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CHICAGO, MARCH 1, 1945

Dr. Schweitzer 70 Years Old

One may safely describe Dr. Albert Schweitzer as the most remarkable man of the present generation in our organ world and all of us who play the organ will congratulate him heartily on his seventieth birthday. As was made known in THE DIAPASON last month, Dr. Schweitzer attained the three-score-and-ten mark on Jan. 14. And everyone who knows what he has done in those seventy years will wish that the Psalmist's allotted lifetime will be stretched out to a much longer term for this organist, organ designer, theologian and surgeon. He is needed in too many places; but his present place is in Africa, where most of his time is devoted to helping the ailing bodies of natives.

So much has been written about Dr. Schweitzer that it would be superfluous to tell about him at length at this time. On the side of the organ he has been one of the outstanding interpreters of Bach. The edition of the master's organ works edited by him and the late Charles Marie Widor is familiar to thousands of organists. He has exerted a strong influence on organ design in Europe and his opinions have received the thoughtful attention of organists and organ builders the world over. It is apropos that in this issue we should be privileged to have a letter from him on a subject that seems to stir organ circles at the present time—the question of how far we should go in returning to the classical organ. J. B. Jamison, who has written informatively from time to time for THE DIAPASON on the subject, took occasion to ask Dr. Schweitzer for his opinions and from his hospital in Lambarene Dr. Schweitzer sent his reactions. Then Mr. Jamison asked for permission to make use of these through this magazine for the benefit of our readers, which permission Dr. Schweitzer readily gave. Neither Mr. Jamison nor some others of our readers probably agree on every point with Dr. Schweitzer—he would hardly expect us to do so—but everyone to whom organ tone means something will be eager to read what he has to say.

Plain Words on an Old Topic

We get back now and then to an old topic—and so does probably many an organist who has practiced an organ composition faithfully only to find himself playing it to a noisy congregation, intent on greeting acquaintances and selecting favorite pews instead of endeavoring to get into at least an outward appearance of preparation for worship. We are indebted to Luther T. Spyde of the Central College faculty for a paragraph in the folder of the large and architecturally imposing Methodist Church of Fayette, Mo., of which Mr. Spyde is organist for Sunday, Jan. 21. Here is what the Rev. G. Clifton Ervin, the pastor, tells his congregation:

There is still some whispering over the church during the playing of the prelude.

The prelude is just as much a part of the service of worship as the sermon or the pastoral prayer. It is simply irreverent to whisper during the prelude—as it is during any other part of the worship service. Let's each one do his or her part in creating and maintaining an atmosphere of true worship by refraining from any whispering whatsoever after entering the sanctuary. There is a time for fellowship as well as worship—and that time is after the service is over.

Mr. Ervin crowds much into few words. Would that his statement could be reproduced on hundreds of other church bulletins! He is not one of those who doesn't care what the people do during the music as long as they keep quiet while he preaches. Fortunately there is a growing number who hold the same belief, and for these clergymen we are grateful.

CLAUDE LAVOIE IS HEARD IN MONTREAL PERFORMANCE

The fourth recital in the 1944-45 series of the Casavant Society of Montreal was given by the young French-Canadian organist Claude Lavoie in the ancient church of Notre Dame Jan. 29. The recitalist is one of the most promising of the young Canadian artists before the public. He was the winner of the Prix d'Europe, gaining the highest marks ever awarded to any candidate since the prize was established. Unable to go to Paris, he pursued his studies in the United States under Nadia Boulanger and E. Power Biggs.

M. Lavoie's program was well-balanced and comprehensive, giving him ample opportunity to display his musical and technical attainments. One interesting feature was a set of variations of his own composition, as yet unpublished, on an Acadian melody sung to the Latin text "Ave Maris Stella." The work displayed definite talent.

The Bach playing was a little erratic and restless in registration. Cesar Franck gave the player full opportunity of displaying the fiery side of his nature, while the Saint-Saens "O Salutaris Hostia" leaned toward the sentimental. His complete program was as follows: Concerto in A minor, Bach; Chorales, "Sheep May Safely Graze" and "Rejoice Now, Beloved Christians," Bach; Prelude and Fugue in D, Bach; Prelude, Clerambault; Trumpet Voluntary, Purcell; Chorale in A minor, Franck; "O Salutaris Hostia," Saint-Saens; "Romance sans Paroles," Bonnet; Variations on "Ave Maris Stella," Lavoie; "Carillon de Westminster," Vierne.

GEORGE M. BREWER.

HAROLD TOWER ARRANGES RECITAL SERIES IN AKRON

Harold Tower has arranged a series of recitals and choral evensong services on the Monday evenings in Lent at the Church of Our Saviour, Akron, Ohio. The list of recitalists includes:

Feb. 19—Organ Recital by Kenneth R. Osborne.

Feb. 26—Choral evensong and hymn study.

March 5—Graham Cook.

March 12—Choral evensong and hymn study.

March 19—Walter Blodgett.

March 26—Choral Evensong and hymn study.

Mr. Osborne played this program: "Psalm 18," Marcello: Chorale Preludes, "O Spotless Lamb of God" and "Through Adam's Fall," Pachelbel: "Praise God, Ye Christians," Buxtehude, and "Christ Lay in the Bonds of Death," Bach: Toccata, Adagio and Fugue in C, Bach: First Sonata, Hindemith: "Benediction," Karg-Elert: "Carillon de Westminster," Vierne.

Following the recitals coffee is served in the common hall. The Akron Chapter of the American Guild of Organists, Elmer Ende, dean, were guests at the first recital.

WORKS OF LIVING AMERICANS ON DR. RICKETTS' PROGRAMS

Five programs of works of living American composers for the organ, besides programs devoted to Bach and Karg-Elert, are being presented by Dr. Rowland Ricketts, physician-organist, in a group of seven Lenten recitals on Wednesday evening in Grace Church, Merchantville, N. J. The composers represented are Garth Edmundson, Carl F. Mueller, Robert Leech Bedell, Everett Titcomb and Carl McKinley. The first program, Feb. 14, consisted of Edmundson's works and the last will take place March 28, when Bach's compositions will make up the offerings.

Readers Give Praise to Free Lance; Mac and Uncle Mo Missed

From readers of THE DIAPASON in every part of America, and even abroad, have come expressions of regret over the retirement of Dr. Hamilton C. Macdougall, who for more than twenty-five years contributed the column headed "The Free Lance." It would be impossible because of limitations of space to publish all that has been written as a tribute to Dr. Macdougall since his valedictory in the January issue, but we reproduce below just a few quotations from the many letters that have been received by him and by THE DIAPASON from those who have read The Free Lance from month to month:

One cannot believe the fact of your years when he reads your column. I know how the constant readers of The Free Lance are going to feel over the loss. I tried this morning to find my earliest copy of the Diapason, but it eluded me. * * *—Ella Lord Gilbert.

Just now in reading The Diapason while enjoying lunch I read something not so good, namely, that you are calling Finis to The Free Lance. I'm very sorry. This is one of the most enjoyable bits that I have looked for every month.—Harold Schwab.

I started to read The Diapason this morning and came upon Free Lance letter, which I have always enjoyed so greatly. I cannot tell you how sorry the news that you are not to continue these letters has made me. You have given all who are interested in such musical matters something of interest to think about and your work in that direction will be very much missed.—Benjamin L. Whitley.

What are we old-timers to do without The Free Lance every month? Really, you know The Diapason has so much mid-Western atmosphere I find it much of a bore. Your column has always saved the day, so to speak.—Charles W. Adams, Hollywood, Cal.

It is with a very real regret that I read in The Diapason that you are giving up The Free Lance. That column has always been one of the brightest spots in the magazine, and I am going to miss greatly the store of varied information and comment and the summaries of fruits of long experience that have greeted me each month, not to mention the "alarums and excursions" of Uncle Mo.—Homer Humphrey.

My son, Fenner Douglass, received a subscription to The Diapason for Christmas and the friend who gave it to him said I might read it, as Fenner has been doing Atlantic convey duty for over two years. Just imagine my surprise when I found The Free Lance column by you in the January number! And my bitter disappointment upon reading your words of farewell after all these years!—Mildred Fenner Douglass (Wellesley, 1912).

I want to tell you how very sorry I am to hear that you are giving up your delightful column, The Free Lance, in The Diapason. I have always turned to it first whenever the magazine arrived and have enjoyed your pertinent and witty comments so much that I shall certainly miss you!—Miss Mabel H. Thomas.

I have just received my Diapason of Jan. 1 and with most sincere regret learn of your retirement from the delightful Free Lance column. We are going to miss that column more than you can know.—Raymond C. Robinson.

Ever since you became The Free Lance in The Diapason I have felt that there was a man who always had both feet on the ground firmly. I

have read every one of your articles during these twenty-five years and during the last ten years I have almost always turned to your article first.—J. Warren Ritchey.

I read your final Free Lance column with mixed feelings—largely regrets that you decided to bring to a close what has been for many years one of the most interesting features of The Diapason, always interesting, worthwhile and stimulating. One of the good features of The Free Lance was that it often reminded its readers that the musical record of the past is pretty creditable and worth a frequent backward glance. * * * Your way of ending your Free Lance office was masterly, unbeatable—no fuss, just casual and all in the day's work.—Edward B. Birge.

I am terribly sorry to read of the retirement of that homespun philosopher Hamilton Macdougall. * * * I'm afraid we're all going to miss this 87-year-old Oak Tree—and with him Uncle Mo.—Harvey B. Gaul.

I shall feel sad when I get the first number of The Diapason I shall ever have seen without your name in it. You have kept up your contribution wonderfully.—Dr. Percy A. Scholes.

SERVICES OF ORATORIOS which Dr. Clarence Dickinson directs at the Brick Church in New York Sunday afternoons in Lent began Feb. 18. This season there are included: "Elijah," Mendelssohn: "Requiem," Verdi: "Hora Novissima," Parker: "Messiah" (Lenten and Easter sections), Handel. Mendelssohn's "Elijah" was given at Union Theological Seminary Feb. 26, with candidates for the degree of master of sacred music to be conferred in May singing, playing and conducting the oratorio, except for the role of Elijah, which was sung by Frederick Baer.

HAMLINE METHODIST CHURCH, Washington, D. C., announces two Lenten musical events on the evening of Feb. 25 and March 18. The first was of music by Antonin Dvorak, featuring a complete list of Bible Songs for solo voices, quartet and chorus. The second will be "Hora Novissima," by Parker, to be sung by the choir and soloists, John Marville, directing, and Kathryn Rawls, organist.

Looking Back into the Past

Thirty-five years ago the following news was recorded in the issue of March 1, 1910—

The Austin Organ Company was awarded the contract for a large four-manual organ for Smith College.

Andrew Carnegie was helping churches throughout the United States to acquire organs by contributing half the amounts raised by the congregations.

The new organ in Sage Chapel at Cornell University, built by the Ernest M. Skinner Company, was opened, with Edward F. Johnston, the university organist, at the console.

Twenty-five years ago the following news was recorded in the issue of March 1, 1920—

Fire destroyed the factory of the Steere Organ Company in Springfield, Mass., Feb. 17.

J. Harry Estey, treasurer of the Estey Organ Company, Brattleboro, Vt., and a member of the family active in the organ business for many years, died of "flu" in Boston Feb. 7. He was 46 years old.

The first organized movement by American organists to obtain more nearly adequate salaries was launched in St. Louis by the Missouri Chapter, A.G.O., at a meeting Feb. 8 to which all organists were invited.

Captain Arthur S. Hyde, organist and choirmaster of St. Bartholomew's Church in New York, died Feb. 25 of pneumonia.

Ten years ago the following news was recorded in the issue of March 1, 1935—

The First Methodist Temple in Chicago, the skyscraper downtown church, was about to install the largest set of tubular tower chimes ever made, a product of the factory of J. C. Deagan, Inc.

Northwestern University's third annual midwinter church music conference was held in Evanston Feb. 12 and 13 of organists and choirmasters registered for the day.

Jamison in Reply to Richards.

LOS GATOS, CAL., Feb. 8, 1945.—Dear Mr. Gruenstein: In his February DIAPASON letter re the obscurity of polyphonic line in the St. Mary the Virgin organ, Senator Richards explains that there is a mixture on the great containing a "ninth and a flat seventh" which is "much in evidence" and the "chief offender in the ensemble." In the next paragraph he says ("emphatically") that the mixtures are not responsible for that organ's "obscure character of FF ensemble!"

As I wrote in the article he criticizes, a ninth and a seventh constitute a particularly smudgy pair of off-unisons, able to obscure almost anything—even his exposition. In blaming the obscurity on church acoustics, the senator (who says "Dr. Bidwell's ear was quite correct") forgets the doctor's original remark that "a simple canon in two parts sounds like full chords." In many English, French (and some German) cathedrals where the period of reverberation is longer than at St. Mary's I have heard Bach on organs bristling with mixtures, yet without any disturbing chordal effect. On the other hand, I know an acoustically dead church with a new large organ in which the off-unisons are so overpowering that the congregation is said by local organists frequently to mistake the key of the hymn.

I can think of nothing more scientifically intriguing than to go with Senator Richards to St. Mary the Virgin Church, next time I come East, and hear him demonstrate how two simple notes from any registration omitting mixtures or mutations can sound like full chords. "Acoustics" (so maligned) can blur, but make full chords from two notes—NO. The only thing that can do that is over-prominent off-unisons in mixture ranks.

When I wrote my January letter I did not know the church to which Dr. Bidwell referred. I was not and am not concerned with individual organs or makes of organs, but with tonal principles. If Senator Richards had not named the organ I would still be unable to identify it. Hence my modesty in accepting credit as a harpionist, or for calling it an outstanding baroque example. In the chordal effect from two notes I recognized the old familiar cause, the baroque touch of exaggerated off-unisons—and condemned it. The cause is what interests us.

The senator finds my exposition of the function of mixtures not "valid" and the subject "too involved" to go into. On the contrary, the mixtures of the Silbermanns, Schulze, Lewis, Willis, Cavaille-Coll and Arthur Harrison, taken either subjectively or objectively, are reasonably straightforward and easy to grasp. I should be delighted to discuss mixtures with the senator and to spot him seven ranks.

Yours truly,
J. B. JAMISON.

Survey of Programs of 1944 Shows Bach and Franck in Lead

A survey of the organ recital programs published in THE DIAPASON in 1944 has been made by Pfc. H. W. MacCormack of the field artillery and was received on the eve of Private MacCormack's second departure for duty overseas. Before the war Private MacCormack devoted himself to the organ and to the conduct of a beautiful winter resort at St. Hubert's, in Essex County, New York.

The tabulation, made with painstaking care, discloses that Bach and Franck still lead in representation on American programs, with the Toccata and Fugue in D minor receiving the greatest number of performances, as it did in the table made by the same writer for 1943. In contradiction of frequent claims that the American composer is neglected, it is shown that American and Canadian composers were represented 2,164 times, or 23.5 per cent of the total. French composers came second with 20.7 per cent and Bach had 19.9 per cent of the total, while all German composers, including Bach, aggregated 32.6 per cent.

The compositions most frequently played, in their order, with the figures after the name of the composer indicating the number of times they appeared on the programs, are:

Toccata and Fugue in D minor, Bach, 81.
Fantasie in G minor, Bach, 59.
Chorale No. 3, Franck, 53.
"Piece Heroique," Franck, 53.
Toccata from Symphony No. 5, Widor, 52.
"Jesus, Joy of Man's Desiring," Bach, 50.
Finale from Symphony No. 1, Vierne, 44.
Fugue in G minor, Bach, 42.
"Come, Sweet Death," Bach, 42.
"Herrlich thut mich verlangen," Bach, 38.
Adagio, from Toccata, Adagio and Fugue in C, Bach, 38.
"Es ist ein' Ros' entsprungen," Brahms, 37.
"Sheep May Safely Graze," Bach, 35.
"Nun danket alle Gott," Karg-Elert, 35.
"In dulci Jubilo," Bach, 34.
Passacaglia and Fugue in C minor, Bach, 33.
Fugue in A minor, Bach, 32.
Toccata, from Toccata, Adagio and Fugue in C, Bach, 31.
Trumpet Tune and Air, Purcell, 31.
"In Dir ist Freude," Bach, 30.
"Alle Menschen müssen sterben," Bach, 29.
"Nun freut Euch, lieben Christen g'mein," Bach, 29.
"Erbarm Dich mein, O Herr Gott," Bach, 28.
Fugue in E flat ("St. Anne's"), Bach, 27.
Prelude in A minor, Bach, 27.
"Ich ruf' zu Dir," Bach, 27.
Chorale No. 1, Franck, 27.
Chorale No. 2, Franck, 27.
Prelude in B minor, Bach, 26.
Prelude in D major, Bach, 25.
"Wir glauben all'an einen Gott," Bach, 25.
Allegro from Symphony No. 6, Widor, 25.
Toccata in F major, Bach, 24.
"Nun komm', der Helden Heiland," Bach, 24.
"Wachet auf, ruft uns die Stimme," Bach, 24.
"Variations de Concert," Bonnet, 24.
"Harmonies du Soir," Karg-Elert, 24.
"Tu es Petra," Mulet, 24.
Fugue in D major, Bach, 23.
Prelude in G major, Bach, 23.
"Herrlich thut mich verlangen," Brahms, 23.
"Water Music" Suite, Handel, 23.
Fugue, from Toccata, Adagio and Fugue in C, Bach, 22.
"Ave Maria," Schubert, 22.
"L'Organo Primitivo," Yon, 22.
Fugue in B minor, Bach, 21.
Prelude and Fugue in E minor, Bach, 21.
Prelude and Fugue in E minor (Cathedral), Bach, 20.
Cantabile, Franck, 20.
Scherzo from Symphony No. 2, Vierne, 20.
"The Squirrel," Weaver, 20.
Fugue in G major, Bach, 19.
Prelude, Fugue and Chaconne, Buxtehude, 19.
Toccata, "O Filii et Filiae," Farfam, 19.
"The Bells of Ste. Anne de Beaupré," Russell, 19.
"Rhosymedre," Vaughan Williams, 19.
"Carillon de Westminster," Vierne, 19.
Scherzetto, Vierne, 19.
Intermezzo from Symphony No. 6, Widor, 19.
Fugue in G minor (lesser), Bach, 18.
"Christ lag in Todesbanden," Bach, 18.
"O Mensch, bewein' Dein Sünde gross," Bach, 18.
Air from Suite in D, Bach, 18.
"Dreams," McAmis, 18.
"Ronde Francaise," Boellmann, 17.
"Romance sans Paroles," Bonnet, 17.
Pastorale, Franck, 17.
Pastorale from Sonata No. 1, Guilmant, 17.
Sonata, "The Nineteenth Psalm," Reubke, 17.
Canon in B minor, Schumann, 17.
Dorian Toccata, Bach, 16.
"Fugue a la Gigue," Bach, 16.
"Liebster Jesu, wir sind hier," Bach, 16.
"Twilight at Flesole," Bingham, 16.
"Suite Gothique," Boellmann, 16.
"Canyon Walls," Clokey, 16.
Concerto No. 5, Handel, 16.
Largo from "Xerxes," Handel, 16.
"Benedictus," Reger, 16.
"Song of the Basket Weaver," Russell, 16.
Sketch in D flat, Schumann, 16.
Sketch in F minor, Schumann, 16.
Allegro Vivace from Symphony No. 5, Widor, 16.
Allegro Cantabile from Symphony No. 5, Widor, 16.

Prelude in C minor, Bach, 15.
Fugue in C major, Buxtehude, 15.
Prelude in D minor, Clerambault, 15.
"Boeme Monique," Couperin, 15.
"Clair de Lune," Karg-Elert, 15.
"Psalm XIX," Marcello, 15.
Toccata, Sowerby, 15.
"Carillon," Vierne, 15.
Finale from Symphony No. 2, Widor, 15.
"Gesu Bambino," Yon, 15.

"God's Time Is Best," Bach, 14.
Arioso, Bach, 14.
"Carillon," DeLamarre, 14.
Fugue in G minor, Dupré, 14.
Andante from "Grande Piece Symphonique," Franck, 14.
"Chant de Mai," Jongen, 14.
Prelude and Fugue on B-A-C-H, Liszt, 14.
Sonata No. 2, Mendelssohn, 14.
Finale from Symphony No. 6, Widor, 14.
"Hymn of Glory," Yon, 14.
"Allein Gott in der Höh' sei Ehr," Bach, 13.
"When Thou Art Near," Bach, 13.
"The Fifers," d'Andrieu, 13.
"Grand Jeté" du Mage, 13.
"Carillon-Sortie," Mulet, 13.
"Carillon," Sowerby, 13.
Andante Cantabile from Symphony No. 4, Widor, 13.
Adagio from Symphony No. 5, Widor, 13.
Fantasie in G major, Bach, 12.
Prelude and Fugue in C major, Bach, 12.
"Vater unser im Himmelreich," Bach, 12.
"Vom Himmel hoch, da komm' ich her," Bach, 12.
Roulade, Bingham, 12.
Bell Prelude, Clokey, 12.
Finale from "Six Pieces," Franck, 12.
"Legend of the Mountain," Karg-Elert, 12.
"Comes Autumn Time," Sowerby, 12.
Allegro from Symphony No. 2, Vierne, 12.
"Divertissement," Vierne, 12.
Allegro from Concerto No. 2, Bach, 11.
Allegro from Trio-Sonata No. 1, Bach, 11.
Toccata, "Deo Gratias," Biggs, 11.
Largo from "New World" Symphony, Dvorak, 11.
Allegro from Concerto No. 10, Handel, 11.
Sonata No. 6, Mendelssohn, 11.
"Will-o'-the-Wisp," Nevin, 11.
"The Last Supper," Weinberger, 11.
Fantasie in C minor, Bach, 10.
Festival Prelude on "EIN' feste Burg," Faulkes, 10.
Concerto No. 2, Handel, 10.
"Meditation a Ste. Clotilde," James, 10.
"Vom Himmel hoch, da komm' ich her," Pachelbel, 10.
"Finlandia," Sibelius, 10.

For the sake of greater clarity each prelude and fugue of J. S. Bach has been listed separately in the foregoing except where both a prelude and the associated fugue have been performed the same number of times. Certain items like the Prelude in A minor and the Fugue from the Toccata, Adagio and Fugue have not actually been performed separately.

The works listed below, included in groups appearing in the foregoing list, received additional performances separately as follows (figures in parentheses indicate the resultant number of performances of the separate item):

Air from "Water Music" Suite, Handel, 8 (31).
Fugue from Sonata "The Ninety-fourth Psalm," Reubke, 7 (28).
"Prière" and Toccata from "Suite Gothique," Boellmann, 7 (23).
Chorale and Variations from Sonata No. 6, Mendelssohn, 11 (22).

Composers most frequently represented are:

Bach, organ works.....	1,835
Bach, transcriptions.....	302
Handel, organ works.....	219
Handel, transcriptions.....	263
Widor.....	282
Franck.....	277
Vierne.....	257
Karg-Elert.....	245
Mendelssohn, organ works.....	168
Mendelssohn, transcriptions.....	15
Guilmant.....	160
Brahms, organ works.....	136
Brahms, transcriptions.....	12
Buxtehude.....	144
Yon.....	132
Dupré.....	124
Boellmann.....	122
Clokey.....	114
Edmundson.....	107
Sowerby.....	105
Bonnet.....	88
Purcell, organ works.....	30
Purcell, transcriptions.....	56
Bingham.....	83
Schumann, organ works.....	68
Schumann, transcriptions.....	8
Rheinberger.....	72
Wagner, transcriptions.....	67
Reger.....	64
Reubke.....	64
Liszt, organ works.....	37
Liszt, transcriptions.....	17
Weinberger.....	52
Mulet.....	50

An analysis of all the figures shows these totals:

Organ works of American and Canadian composers.....	2,164	23.5%
Organ works of French composers.....	1,906	20.7%
Organ works of J. S. Bach.....	1,835	19.9%
Organ works of other German composers.....	1,173	12.7%
Organ works of English composers (Handel included).....	605	6.5%
Miscellaneous organ works.....	173	1.9%
Transcriptions.....	1,362	14.8%
Total performances.....	9,218	100.0%

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Programs of Organ Recitals of the Month

Carl Wiesemann, Mus.D., Hagerstown, Md.—Dr. Wiesemann is giving Lenten recitals at St. John's Lutheran Church every Thursday at noon from Feb. 15 to March 22. The initial program was as follows: Suite from "Water Music," Handel; Aria, Tenaglia; Allegretto from Serenade, Volkmann; "Jagged Peaks in the Starlight" and "Canyon Walls," Clokey; Serenade, Schubert; "Chinoiserie," Swinney; "Peer Gynt Suite" No. 1, Grieg; "Rimembranza," Yon; "Music of the Spheres," Rubinstein; Berceuse, Dickinson; "March of the Priests," Mendelssohn.

March 1 the offerings will consist of these compositions: Fanfare, Lemmens; "The Answer," Wolstenholme; Reverie, Debussy-Christian; "Ronde Francaise," Boellmann; Melodie in E, Rachmaninoff; "Hear the Pretty Tinkling Bells," Mozart; "Swing Low, Sweet Chariot," Diton; "Ave Maria," Schubert; Minuet, Boccherini; "Love Song," Nevin; Allegretto, Wolstenholme; "Marche Religieuse," Guilmant.

The last program, March 22, will be as follows: Prelude to "The Deluge," Saint-Saens; Spring Song, Macfarlane; Largo from "New World" Symphony, Dvorak; Evensong, Martin; "Finlandia," Sibelius; "Benediction Nuptiale," Frysinger; "Minuet Reverchon," Wiesemann; "To the Evening Star," Wagner; "Echo," Yon; "Dreams," McAmis; Processional March from "The Queen of Sheba," Gounod.

E. Power Biggs, Cambridge, Mass.—Mr. Biggs gave the memory day recital for Edgar John Lownes in Alumnae Hall, Pembroke College, Jan. 18. The program was as follows: Introduction and Allegro, "The Cuckoo and the Nightingale" Concerto, Handel; Suite, "Firework Music," Handel; "The Cuckoo" and "Noel Grand Jeu et Duo," d'Aquin; Pavane, "The Earl of Salisbury," Byrd; Trumpet Voluntary, Purcell; Air and Gavotte, Wesley; Chorale Preludes, "Jesus, Joy of Man's Desiring" and "Rejoice, Beloved Christians," and Fantasy and Fugue in G minor, Bach; Chorale Prelude, "Behold, a Rose Breaks into Bloom," Brahms; Sonata on the Ninety-fourth Psalm, Reubke.

Homer Humphrey, Boston, Mass.—Mr. Humphrey gave a recital in memory of Joseph Bonnet at the Second Church in Boston on the evening of Feb. 13. His program consisted of these works: Chaconne, Couperin; Chorale, "Ach Herr, mich armen Sünder," Kuhnau; "Les Cloches," Le Bégué; "Toccata per l'Elevazione," Frescobaldi; "Offertoire sur les Grands Jeux" ("Messe Solennelle"), Couperin; "Passacaglia et Thema Fu-gatum," Bach; "Angelus du Soir," "Ariette," "Lied des Chrysanthèmes" and "Matin Provencal," Bonnet; Cantabile and Chorale in A minor, Franck.

Harold Fink, New York City—Mr. Fink will give his sixth recital for the benefit of the Red Cross Sunday afternoon, March 18, at the Fordham Lutheran Church. His program is as follows: "Suite Latine," Widor; Prelude and Fugue in B minor, Bach; "Fugue a la Gigue" and "Kyrie, God, the Son," Bach; Chorale Prelude, "Lord, Have Mercy," Bach; "Now Thank We All Our God," Mueller; Allegro, Sonata on the Ninety-fourth Psalm, Reubke.

Hugh A. Mackinnon, F.A.G.O., San Francisco, Cal.—Among Mr. Mackinnon's Sunday afternoon programs at Grace Cathedral have been the following:

Jan. 21—Prelude and Fugue in B minor, Bach; Offertory on Two Christmas Hymns, Guilmant; Two Variations on "Puer Nobis Nascitur," Guilmant.

Jan. 26—Prelude, Charles O. Banks; Cavatina, Raff; "Vision," Rheinberger;

"From Heaven on High," Karg-Elert;

Largo, Handel.

Seth Bingham, New York City—Mr.

Bingham's service numbers at the Madison Avenue Presbyterian Church in January and February included: "Come Now, Saviour," Buxtehude; "Come Now, Saviour," Bach; Pastorale-Cradle Song, Satxon; "Nun freut Euch," Bach; "At the Cradle of Jesus," Bingham; "Noel Basque," Benoit; "La Nativité," Langlais; "Puritan Procession," Bingham; "We Thank Thee, Lord," Buxtehude; Voluntary, Stanley; Communion, Huré; "Lord Christ, God's Only Son," Pachelbel; "In Te, Domine, Speravi," Baumgartner; "Salvation Now Is Come," Buxtehude; Postlude on "Work Song" (MS.), Bingham; "God Be Merciful," Walther; "Canzona," Hassler; "When We Are in Deepest Need," Bach; Prelude and Fugue in F major, Fischer; "Canzona Terza," Frescobaldi.

Harold F. Arndt, A.A.G.O., A.C.C.O., Allentown, Pa.—The senior choir of Dubbs Memorial Reformed Church presented Mr. Arndt and Miss Dorothy R. Knauss, harpist, in a recital Feb. 6. The organ numbers were the following: Chorale Preludes, "Be Glad Now, Christian Men" and "Come, Redeemer of Our Race," Bach; "Miniature," Rossi-Karg-Elert; Prelude and Fugue in D major, Bach; "A Fan-

tasy," Darker; Symphony from "Solomon," Handel-Maynard; "Prelude Solennel," Noble; Festival Toccata, Fletcher; Bell Prelude, Clokey; Berceuse, Vierne; "Toccata Basse," Bedell; Finale from Symphony No. 1, Maquaire. "Kamennostrow," by Rubinstein, was played by Miss Knauss and Mr. Arndt.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe is playing Lenten recitals on Monday evenings from Feb. 19 to March 26 at the South Church. Feb. 19 his program was as follows: Ricercare, Pachelbel; Adagio, Frescobaldi; Courant and Minuet, Battishill; Pastoral Sonata, Rheinberger; "Rhysomedre," Vaughan Williams; "Siegfried Idyll," Wagner.

The organ offerings Feb. 26 were the following: "Westminster Suite," Purcell; "Ave Maria," Liszt; "Ita Missa Est," Lemmens.

Nesta Williams, F.A.G.O., Columbia, Mo.—Miss Williams of the faculty of Stephens College gave a recital in the college auditorium Jan. 28 and played these compositions: Canzona, Gabrielli; Air from "Bonda" and Trumpet Tune, Purcell; Adagio from Trio-Sonata No. 3 and Toccata in D minor, Bach; Andante from Gothic Symphony, Widor; Finale from "Ave Maria Stella," Dupré; Scherzo, Koreschenko; Scherzo, "Sportive Fauns," d'Antalffy.

Francis Murphy, Jr., Philadelphia, Pa.—Mr. Murphy, organist and choirmaster of Christ Church, gave a recital there Feb. 4, playing: Prelude and Fugue in B minor, Bach; Cantabile, Franck; Third Chorale Prelude, Darke; Pastorale, Whitlock; First Liturgical Prelude, Oldroyd; Andantino, Lemare; Four Chorale Improvisations, Op. 65, Karg-Elert.

Eugene L. Nordgren, Wausau, Wis.—In a "vesper hour of music" at the First Presbyterian Church Feb. 11 Mr. Nordgren presented the following program: Toccata, Adagio and Fugue in C major, Bach; "The Walk to Jerusalem," Bach-Griswold; "Suite Gothique," Boellmann; "Up the Saguenay," from "St. Lawrence Sketches," Russell; Sketches from the Psalms ("The Lord Is My Shepherd" and "Give Ear to My Prayer, O Lord"), Whitlock; "Clair de Lune," Debussy; "Deep River" and "Nobody Knows the Trouble I See," arranged by Gillette; Toccata on "O Filii et Filiae," Farnam.

Edith B. Athey, Washington, D. C.—Miss Athey was heard in a recital on the Hines memorial organ at the Scottish Rite Cathedral Jan. 22. Her program consisted of these compositions: Prelude, Glazounov; "In Paradisum," Dubois; Lullaby, Brahms; Gavotte ("Mignon"), Thomas; Concert Piece No. 2, Parker; "Echo Caprice," Mueller; Londonderry Air, arranged by Coleman; Fanfare, Lemmens; "Evening Bells and Cradle Song," Macfarlane; Siciliana (Pastorale), Bossi; "Pomp and Circumstance" March, Elgar-Lemare.

Mildred Kammeyer, Redlands, Cal.—Miss Kammeyer, a senior in organ at Redlands University, played the following program at the First Congregational Church in Los Angeles Sunday afternoon, Feb. 4: "In Thee Is Joy," "In Peace and Joy I Now Depart" and "Come, Sweet Death," Bach; "Psalm 94," Reubke; "Clair de Lune," Karg-Elert; "Carillon," Vierne.

Henry Sanderson, A.A.G.O., Dallas, Tex.—Mr. Sanderson, director of music at St. Matthew's Cathedral, gave a recital Sunday afternoon, Jan. 28, presenting the following program: Allegro Moderato from Concerto No. 4, Handel; Chorale Preludes, "A Lovely Rose Is Blooming" and "My Inmost Heart Doth Yearn," Brahms; Toccata and Fugue in D minor, Bach; "The Kettle Boils" ("Fireside Fancies"), Clokey; "Caprice Viennois," Kreisler; Fantasie on "Old Hundredth," Gehrm.

Robert L. Bedell, New York City—In a recital at the Greene Avenue Baptist Church, Brooklyn, Sunday afternoon, Feb. 4, Dr. Bedell played: Prelude, Fourth Symphony, and Pastorale, Second Symphony, Widor; Toccata in D minor, Reger; "Benediction," Karg-Elert; "Grand Choeur" in G minor, Hollins; Berceuse, Faulkner; "Marcia Festiva" and "Ave Maria," No. 1, Bossi; Bourree in D, Sabin; "Dreams," McAmis; "Fanfare d'Orgue" and "Harmonies du Soir," Bedell; "Meistersinger" March, Wagner; Andantino in D flat, Lemare; "The Old French Clock," Bornschein; "Marche Slav," Tschaikowsky.

Elmer A. Tidmarsh, Schenectady, N. Y.—The following program was played by Dr. Tidmarsh at the Union College Memorial Chapel Feb. 18 and was broadcast by station WGY: Four "Byzantine Sketches," Mulet; "Scheherazade" Suite, Rimsky-Korsakoff; Melodie in E flat, Tschaikowsky; "Marche Slav," Tschaikowsky.

The following Bach program will be played by Dr. Tidmarsh at the Union College Chapel Sunday, March 11, at 4 p.m.: Sinfonia from Cantata "We Thank Thee, God"; Finale from Trio-Sonata in

E flat; Air from Suite in D; Toccata and Fugue in D minor; Passacaglia and Fugue in C minor; Fugue in D major; Concerto for Two Violins (Violinists, Richard McAlpin, member of Navy V-12 unit, and Edward Rice, staff of WGY).

C. Harold Einecke, Grand Rapids, Mich.—Dr. Einecke, who gives a recital every Wednesday afternoon at the Park Congregational Church, presented the following among his February programs:

Feb. 7—"Night," Jenkins; "The Tragedy of a Tin Soldier," Nevin; Reverie, Dickinson; Bourree in D, Sabin.

Feb. 14—"De Profundis," Bartlett; Chorale, "O God, Be Merciful to Me," Bach; "Forty Days and Forty Nights," Lutkin; "Ave Maria," Bach-Gounod; Toccata on "Tu es Petra," Mulet.

Feb. 21—Solemn Prelude, Noble; "The Ebor Lute," Lester; "Weeping Mary" (from "Across the Infinite"), Shure; Improvisation on "When I Survey the Wondrous Cross," Miles; Toccata on "Sleepers, Wake," Martin.

Feb. 28—"Bible Poems," Weinberger; "L'Organo Primitivo," Yon; Chorale, "My Heart Is Filled with Yearning," Bach; Toccata from Fifth Symphony, Widor.

For his "hour of organ music" Sunday afternoon, Jan. 14, Dr. Einecke selected these works: Prelude and Fugue in F major, Buxtehude; Minuet and Sarabande from First and Second Suites for harpsichord, and Trumpet Tune, Purcell; Gigue, Vivaldi; "Fireworks Music," Handel; Chorale Prelude, "When We Are in Deepest Need," Bach; Sarabande from Sixth Violoncello Suite, Bach; "Polonaise et Double," Bach; Chorale Prelude and Fugue in A minor, Sol.

Mabel Zehner, Mansfield, Ohio—In a recital at the First Presbyterian Church Sunday afternoon, Feb. 4, Miss Zehner played: Prelude, Sarabande and Fugue, Jennings; "Anna Magdalena's March," Bach; Prelude to Act 3, "Lohengrin," Wagner; Dorian Prelude on "Dies Irae," Simonds; "Mountain Sketches," Clokey; "A Song of India," Rimsky-Korsakoff; "Kemath" (an American Folk-hymn), arranged by Eunice Kettering; "Electa ut Sol," Dallier.

F. Arthur Henkel, Nashville, Tenn.—In his vesper musical program in Christ Episcopal Church Jan. 28 Mr. Henkel included: Cathedrale Prelude, Clokey; "Old Damascus Chant," Shure; Concert Scherzo, Mansfield; "Grande Piece Symphonique," Franck; "Romance," Symphonie 4, Vierne; Rondino, Kreisler; "Electa ut Sol," Dallier.

Eugene M. Nye, Seattle, Wash.—The following compositions were played in a Bach program in January before the organ students of Pacific College by Mr. Nye, head of the organ department: Prelude and Fugue in E minor (Cathedral); Toccata and Fugue in D minor; Canzone in D minor; Arioso; "Sheep May Safely Graze"; "Come, Sweet Death"; Fugue in G minor (lesser); Prelude and Fugue in G major.

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SEYMORE, Hail, all Hail! (Easter)	10	
THIMAN, A Song of Praise..	12	
WHITMER, We Find Thee... .	10	
SCHMIDT'S JUNIOR CHOIR LEAFLET No. 3 (Easter)....	25	
TWO-PART	CHILDREN'S SUNDAY	
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MARCHANT, Hosanna be the Children's Song (SA)	12	
SCHMIDT'S JUNIOR CHOIR LEAFLET No. 3	25	
LEAFLETS	BERGER-DANA, Shepherd Divine (SA)	10
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Programs of Organ Recitals

Russell L. Gee, Cleveland, Ohio—In a recital Sunday afternoon, Feb. 25, at the Fairmount Presbyterian Church, Cleveland Heights, Mr. Gee played: Sonata No. 3, A major, Mendelssohn; Allegro Moderato, Sonatina, Op. 74, Karg-Elert; Chorale Preludes, "Deck Thyself, My Soul" and "My Inmost Heart Doth Yearn" (two settings), Brahms; Pastoral Psalm, "Unto the Hills," Bingham; Scherzo, Bossi; Prelude on "Iam Sol recedit Igneus," Simonds; Sonata in the Style of Handel, Wolstenholme.

Dudley Warner Fitch, Des Moines, Iowa—The program for the twilight hour of Lenten music by Mr. Fitch at St. Paul's Church Sunday afternoon, March 11, at 4:30 is as follows: Second Sonata, Mendelssohn; Chorale Preludes, "Supplication," Elmore; "Vexilla Regis," Titcomb; "Dies Irae," F. W. Snow, and "Vigili Sancti," Snow; Prelude and Adagio (from a suite arranged by Edmundson); Bach; Sonatina from "God's Time Is Best," Bach; "Lamentation," Guilmant; "Sundown in Bethany" (dedicated to Mr. Fitch), Diggle; "Hosanna!," Wachs.

George H. Fairclough, F.A.G.O., San Francisco, Cal.—Mr. Fairclough played for the Northern California Chapter, A.G.O., at Grace Cathedral on the evening of Feb. 6. His numbers were these: Concerto in G, Chorale Prelude, "Come, Saviour of the Gentiles" and Passacaglia and Fugue in C minor, Bach; Chorale Preludes, "Joyfully, My Soul, Sing Praises" and "My Heart Cries Out in Anguish," Brahms; "Harmonies du Soir," Karg-Elert; "Nun danket alle Gott," Karg-Elert; "Soeur Monique," Couperin; Scherzo in G minor, Bossi; Cantabile, Widor; Finale in B flat, Franck.

Henry Woodward, Northfield, Minn.—Mr. Woodward, organist at Carleton College, presented the following programs in his series of monthly recitals:

Jan. 14—Concerto in G major, Bach; Pastorale, Milhaud; "Romance sans Paroles," Bonnet; Fantasia on an English Folk-tune, Harris.

Feb. 18—Bach program: Fantasia in G; Six Schübler Chorales; Prelude and Fugue in B minor.

R. Buchanan Morton, St. Paul, Minn.—The following organ music was played by Mr. Morton at the House of Hope Church in January: Offertory for a Christmas Midnight Mass, Franck; Toccata in F, Bach; "Adagio Symphonique" from Sonata 1, Reuchsel; Meditation in B flat

minor, Ropartz; Chorale Prelude on "When We Are in Deepest Need" and Small Prelude and Fugue in E minor, Bach.

Vernon de Tar, F.A.G.O., New York City—Early-day composers and Bach were represented on the program of a recital by Mr. de Tar Feb. 15 at the Church of the Ascension. The program was as follows: Ricercare, Palestrina; Toccata, Muffat; Elevation ("Tierce en Taille"), Couperin; "Offertoire sur les Grand Jeux" (from "Messe Solemnelle"), Couperin; Chorale Prelude, "From My Beloved God," Hanff; Passacaglia in D minor, Buxtehude; Prelude and Fugue ("Wedge") in E minor, Bach; Chorale Prelude, "Deck Thyself, My Soul," Bach; Chorale Prelude, "De Profundis," Bach.

John G. Spottiswoode, Hollis, N. Y.—In a recital at Holy Trinity Lutheran Church on the afternoon of Feb. 25 Mr. Spottiswoode presented the following program: Prelude and Fugue in F major, Bach; "The Little Red Lark," Clokey; Concerto in F major (first movement), Handel; "Bell Prelude," Clokey; "Harmonies du Soir," Karg-Elert; "Carillon de Westminster," Vierne; Concert Overture in C minor, Hollins.

Luther T. Spayne, M.Mus., Fayette, Mo.—Professor Spayne, head of the organ department at Central College, gave his annual faculty recital in the College Church Sunday afternoon, Feb. 18. The program: Chaconne, Couperin; "Good News from Heaven," Pachelbel; "Dido's Lament," Purcell; Passacaglia in C minor, Bach; "Mr. Ben Johnson's Pleasure," Milford; "Chinese Boy and Bamboo Flute," Spencer; Fantasy, Shostakovich; "Belgian Mother's Song," Courboin; Scherzo (from "Modale Suite"), Peeters; "Chant de Printemps," Bonnet; "Carlton," DeLamarre; "Humoresque Fantastique," Edmundson; "American Rhapsody," Yon.

THE HARRISON WILD ORGAN CLUB held its monthly meeting at Normandy House, Chicago, Feb. 13. Valentines adorned the luncheon table. A group of eighteen members and guests were present. Because of the illness of Bertram Webber, the president, Miss Ann Gordon, vice-president, presided. Miss Margaret Hanson, soloist at the First Church of Christ, Scientist, Evanston, sang solos that were thoroughly appreciated. She was accompanied by Charles H. Demorest.

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Toronto Center.

The Toronto Center held a meeting at St. Paul's Anglican Church Feb. 12, when Dr. Charles Peaker, organist and choirmaster of the church, gave a lecture-recital on "The Bach Chorale Preludes, Their Presentation and Their Practicability Today." The playing of these preludes during the evening was enjoyed by the large gathering of members and friends and the talk in Dr. Peaker's imitable style was enlightening and entertaining. This was just another evidence of the value of our meetings to those who are seriously trying to elevate their playing and to raise the standard of music in our churches.

T. M. SARGANT, Secretary.
Niagara Falls Center.

The inaugural meeting of the Niagara Falls Center was held Jan. 31. Dinner was served in the Morrison Street United Church hall. After dinner the chairman of the new center, F. W. Timms, introduced Mayor Inglis of Niagara Falls, who spoke of the value of the new organization to the cultural life of the city. He welcomed the guest speaker, Eric Rollinson, Dominion chairman of the Canadian College of Organists, who spoke of the aims and objects of the organization and also gave a brief history of the C.C.O. The chairman then called upon Mrs. William Kadwill, vice-chairman of the St. Catharines Center. Mrs. Kadwill brought the greetings and good wishes of the St. Catharines Center. She also expressed her appreciation of the honor paid her father, H. Wildgust, in making him honorary chairman of the new center.

The meeting then adjourned to the Morrison United Church, where the organist of Centenary Church, Hamilton, Mrs. Roy Pearce, A.T.C.M., T.T.C., gave a recital before a very appreciative audience. The following was the program: Fugue in G minor, Bach; Chorale, "Sleepers, Wake," Bach; "Lo, How a Rose E'er Blooming," Sixteenth Century Melody; Largo from "New World" Symphony, Dvorak; Chorale in A minor, Franck; "Legend," Dvorak; "Folk-tune," Whitlock; "Ostinate," Grace.

Four new members were received.

London Center.

The annual meeting of the London Center took the form of a dinner party at the Eastern Star Temple Saturday evening, Jan. 27. The chairman, Mrs. Thomas Gunn, presided and called for reports from the secretary, Sergeant A. E. Harris, and the treasurer, Mrs. Harry Shaw. Following is the slate of officers for 1945: Honorary chairman, C. E. Wheeler; past chairman, Mrs. Thomas Gunn; chairman, Harvey Robb; vice-chairman, T. C. Chattoe; secretary, Miss Aileen Guymer; treasurer, Miss Ethel Matthews; additional members of the executive committee, George Lethbridge and Alex Burr.

The remainder of the evening was spent in games, contests and a "radio quiz" arranged by Miss Hazel Taylor and Dr. F. T. Egner.

AILEEN GUYMER, Secretary.
Hamilton Center.

The Hamilton Center held its monthly meeting at the home of Mr. and Mrs. Egerton Boyce Feb. 18. Chairman George Veary conducted a short business meeting, after which Mr. Boyce introduced Dr. Graham Godfrey as the speaker. Dr. Godfrey chose as his theme "Music We Like and Dislike" and used a variety of references which included a few hymn-tunes, lyrics, oratorios and symphonies, disclosing in some instances an established similarity of relationship. Dr. Godfrey emphasized the importance of music possessing the character of restraint and simplicity.

CHARLES A. SNIVELY, Secretary.

Brantford Center.

A program of piano and organ music was presented by Markwell J. Perry, organist and choirmaster of the Colborne Street United Church, and Mrs. Perry at a meeting of the Brantford Center Sunday evening, Jan. 21, at the Colborne Street United Church. The following program was enjoyed: Chorale Preludes, "In dulci Jubilo" and "In Thee Is Gladness," Bach (Mr. Perry); Chorale Melody, "Komm, süsser Tod," Bach; "Fantaisie-

"Impromptu," Chopin (Mrs. Perry); Larghetto from "Coronation Concerto," Mozart, and Pavane, Ravel (Mr. and Mrs. Perry); Sonata in D major, Rheinberger (Mr. Perry). George C. White presided over the meeting and a social hour concluded the program.

It was the privilege of the members of the center to meet at the Ontario School for the Blind Feb. 10. Miss Zella Perry, teacher of piano at the school, planned the meeting and introduced to the members four of her pupils—Charles McCormick, Robert Utting, Dorothy Edlund and Jeannine Amyotte. These talented instrumentalists gave an interesting piano recital, playing individual items and demonstrating four-piano work and chain playing. Miss Perry explained the rudiments of music in Braille and conducted a lesson enabling the members to see how the students learn a new piece of music.

The members later adjourned to the home of Miss Perry, where the recorded music of Tschalkowsky's Sixth Symphony in B minor was heard, with Henry Hoglund, a pupil of the Ontario School for the Blind, giving the commentary from the Braille. Refreshments were served to conclude a most enjoyable evening.

ELEANOR L. MUIR, Secretary.

St. Catharines Center.

Members of the St. Catharines Center gathered at the Welland Avenue United Church Jan. 28 and enjoyed a program presented by four of our members and the minister of the church, the Rev. George Barker. We were privileged to welcome four new members and several visitors. We enjoyed hearing Eric Dowling and Lewis Jones play piano and organ duet, "Romance and Scherzo," from the Fourth Symphony of Robert Schumann. Gordon Kay and Douglas Campbell presented organ solos. Mr. Kay's numbers were: "Vision," Rheinberger; Fugue in G minor, Bach, and Air and Gavotte, Purcell. Mr. Campbell played: Toccata in E minor, Pachelbel; Pastorale from First Sonata, Guillmant; "Noel" in G, d'Aquin, and Allegro from Sixth Symphony, Widor. Eric Dowling spoke briefly on "The Value of Mixtures and Mutations in Organ Registration." Mr. Barker gave us a warm welcome to his church. He outlined his thoughts as to the relationship of the ministry of music to the church. Members and friends enjoyed a social hour in the church parlor.

On Sunday evening, Feb. 11, Eric Dowling gave a rather unusual recital in St. George's Anglican Church when he played a program made up of test pieces from the Canadian College of Organists' yearly examinations. The numbers played were the following: Prelude and Fugue in C minor, Bach; "A Fancy," Bancroft; Prelude and Fugue in B minor, Willian; "Folk-tune" and "Plainte," Whitlock; Prelude and Fugue in F minor, Bach; "The Little Cherubs," Couperin; "On Hearing the First Cuckoo in Spring," Dilius, and "Carillon-Sortie," Mulet. Also included in the program were two improvisations by Mr. Dowling, based on themes submitted by one of our members, Lewis Jones, A.C.C.O. We were gratified with the fine attendance of members and friends at this recital.

EDITH BENSON, Secretary-Treasurer.

Kitchener Center.

Kitchener Center presented Allanson G. Y. Brown, F.R.C.O., of Dominion United Church, Ottawa, Jan. 16, in its first recital of the 1945 season for the British Organs Restoration Fund. The event took place in St. Matthew's Lutheran Church, where the recently installed four-manual Casavant charmed both performer and audience. Mr. Brown's program was published in the February issue.

After the recital Mr. Brown and members of the center were entertained at the home of Miss Elthea Riehm. At a brief business session Mrs. V. F. Petersen was appointed DIAPASON secretary.

A lecture on hymnology was the feature of the January meeting of the Kitchener

Center, held at the King Street Baptist Church Jan. 30. Dr. Ulrich Leupold, pastor of a mission at Maynooth, Ont., has made an extensive study of hymnology and gave a comprehensive and interesting talk dealing with hymn-tunes—not texts—taking his listeners on a tour through the centuries from the Gregorian to presentday harmonized hymns. Typical hymns chosen from each era were explained by Dr. Leupold as to musical structure and were sung by those present. Members of the center invited their choir as special guests.

Announcement was made that Lenten recitals would begin March 4 at Zion Evangelical Church, with Eleanor Miller and Ray Massel as organists and Laura Kinton, cellist, of Toronto, as guest soloist. On March 11 Mrs. Roy Evans of Preston will play the recital at St. Mark's Lutheran Church and will bring her choir. March 18 will close the series with Edgar Merkel at the organ, assisted by the choir of St. John's Lutheran Church, Waterloo, directed by Albert Packer. This recital will be held at St. Matthew's Lutheran Church. DOROTHY PETERSEN.

A SOLEMN SERVICE, "A Call to Repentance—A Lutheran Prayer Service," will be held March 11 at 3:30 p.m. in the Chicago Stadium, sponsored by the Lutheran Business and Professional Group, in cooperation with other groups. Dr. J. W. Behnken and other synodical officials will be in charge of this divine service, and Dr. Walter A. Maier will preach the sermon. A children's choir, consisting of pupils of the Lutheran day schools in the Chicago area, under the direction of John G. Rieck, will sing. A large mixed chorus, under the direction of Herbert D. Bruening, will sing: "Out of the Depths I Cry to Thee," Luther-Bach, and "O Jesus, Grant Me Hope and Comfort," Franck-Stein.

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MISS RACHEL HINMAN



MISS RACHEL HINMAN will give the second of a series of three recitals under the auspices of the Detroit Woman Organists' Club March 27 at the Boulevard Temple Methodist Church. Miss Hinman is a native of Sandwich, Ill., and received her degree of bachelor of music at Lindenwood College, St. Charles, Mo. She studied choir conducting at the American Conservatory of Music in Chicago and took organ subsequently with August Mackelbergh and Charles M. Courboin. Last fall Miss Hinman left Detroit, where she was organist of Messiah Lutheran Church, to take a place on the faculty of William Woods College, Fulton, Mo., and to be organist of the Christian Church of Fulton.

**PALESTRINA SOCIETY SINGS
MASS AT NEW LONDON, CONN.**

The Palestrina Society of Connecticut College at New London presented that master's "Missa Aeterna Christi Munera" at a musical vesper service in Harkness Chapel Feb. 4. Introducing the mass, the society sang the plainsong hymn of the same name, from which the themes of the work are derived. As in other masses by Palestrina, this too includes a second Agnus Dei with an additional voice; in this case, one in five parts (SATB). Preceding this part of the service, solos and a duet were sung by two members of the society—Lucile Hutcheson, mezzo-soprano, and Ensign James W. Hutcheson, tenor, of Chicago, now stationed at the Groton (Conn.) Airport. Mrs. Hutcheson's offering was Bach's "My Heart Ever Faithful," from Cantata No. 68, and, with her husband, the duet "O Lovely Peace," from Handel's "Judas Maccabaeus," both with flute obbligato by Paul F. Laubenstein, associate professor of religion at the college and director of the Palestrina Society. From Mendelssohn's "Elijah" Ensign Hutcheson sang "Then Shall the Righteous Shine Forth."

Organ music of the period was performed by the college organist, Professor Arthur W. Quimby, as follows: Prelude, "Credo in Unum Deum," Scheidt; "Toccata Cromatica per L'Elevazione," Frescobaldi, and "Ricercare," Palestrina.

This is the fourth season for the Palestrina Society, an *a cappella* group devoted to the study and singing mainly of Palestrina's works. It is composed of students, faculty and townspeople. Works previously performed were the "Missa Brevis" (twice) and the "Missa Papae Marcelli" in the original six-part form, upon which the society worked for two years.

**JOHN FOWLER RICHARDSON
RETIREES AFTER LONG SERVICE**

Dr. John Fowler Richardson, organist at St. Stephen's Episcopal Church in Wilkes-Barre, Pa., for thirty-five years, retired Feb. 11.

Dr. Richardson, who was educated at Durham University, England, was organist at St. Philip's Cathedral, Atlanta, from 1899 to 1909. In 1909 he went to St. Stephen's Church, where he has trained more than 1,000 boys.

ESTHER MAY PHILLIPS, organist at the American Episcopal Church in Paris before the first world war, died in a hospital in New York Jan. 9. She was 82 years old. Miss Phillips, a native of California, studied abroad and after a few years' teaching in this country went back to Paris, where she made her home. Since her return to the United States in 1941 she had lived in New York.

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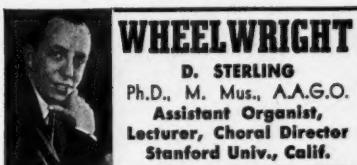
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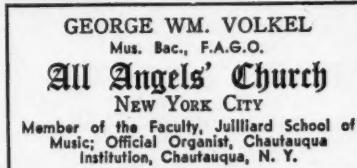
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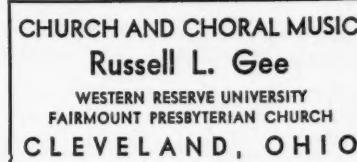
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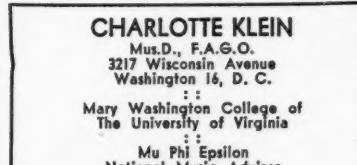
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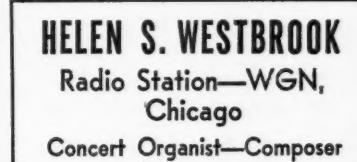
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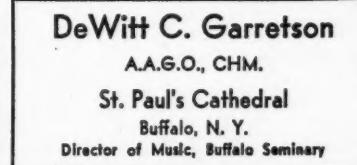


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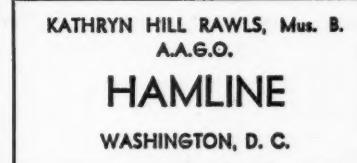
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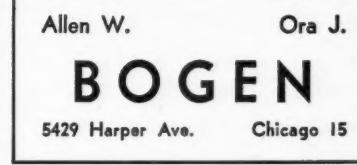


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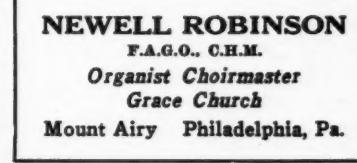


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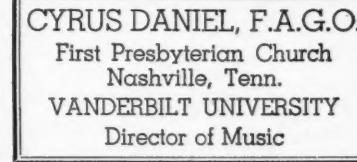
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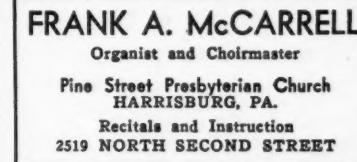
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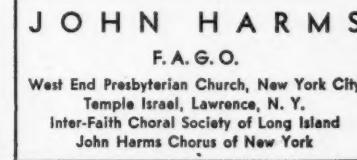
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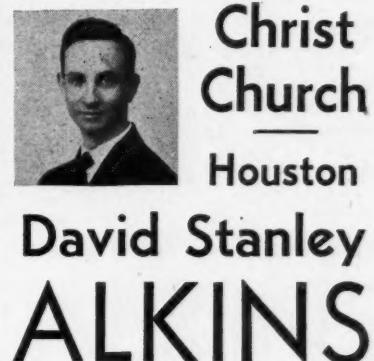
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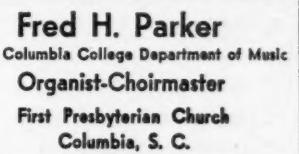
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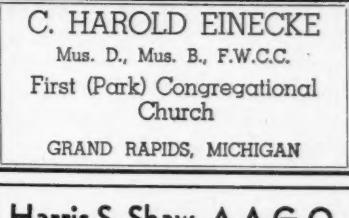
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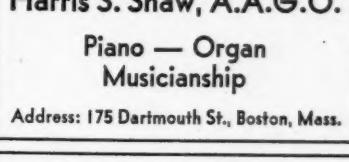


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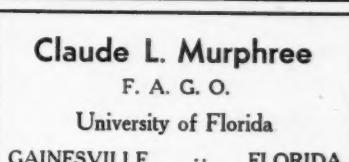
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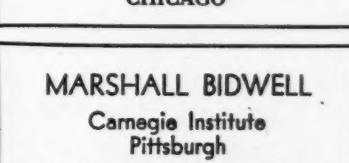
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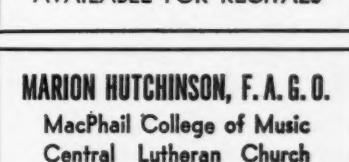


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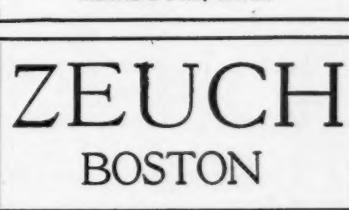


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The new forward-looking program of the Hymn Society of America, adopted at the annual meeting, commits the society to many new activities and to a considerable expansion in its membership, under the leadership of its new president, Dr. T. Tertius Noble. These are some of the new adventures proposed: "A Guide for Hymnal Editors" is to be prepared, based on the experience of the many members who have edited hymn-books. There have also been authorized a new bibliography of hymnology, the preparation of material to help raise the standards of music and hymn singing in the smaller churches, a special study of hymns on the radio (involving a public meeting in the near future) and the publication of one of the "Papers of the Hymn Society" on this subject, means for stimulating hymn study in theological seminaries, and the syndication of articles on hymns in the newspapers. A "Who's Who" among hymnologists is to be prepared and published.

All the society's major activities for the last two decades, especially the promotion of hymn festivals, are to be continued vigorously, and in some of these new advances are planned. For the proposed revision of Julian's "Dictionary of Hymnology" special topics on American hymns are to be chosen and prospective authors started on the work of writing on these topics. The archives of the society are to be expanded, better equipped and made more available to research workers. The society's collection on hymn origins is to be greatly enlarged. A list of hymnic subjects on which research is needed is to be prepared and made available to candidates for master's and doctor's degrees. Public meetings and the publications of the society are to be more frequent and the relations with other organizations whose purposes are consonant with those of the society are to be extended and strengthened.

Such an expanded program for the immediate future will involve greatly increased labor on the part of the society's members, but the results promise to bring a new impetus and significance to American hymnology. To carry this forward to success the society feels that it needs an increase of membership. During its formative years it was a highly selective organization, composed only of hymn and tune writers and editors of hymnals. In recent years admission has been extended to those who are in sympathy with the purposes of the society, and over this country there is a large company of ministers, organists, choir leaders and other religious workers who are concerned to improve worship song in our churches. As the annual dues of the society are only \$2, it is hoped that a large number of those thus eligible to membership will avail themselves of the society's broader invitation to them to join as members, assist in promoting the new program, and share in its results.

The Rev. Edgar H. Rue, 156 Fifth Avenue, New York, has been appointed by President Noble to be the new chairman of the membership committee, to whom applications for membership may be sent.

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READING IT BACK IN 1913



THIRTY-TWO YEARS AGO—back in 1913—C. Richard McKay was installing an organ in St. James' Episcopal Church at Richmond, Va. It seems that even in those early days he had contracted THE DIAPASON habit. Evidence of this is found in this picture, taken at the time, just after the current issue of the paper had reached him. Having become an addict, it seems, he still reads THE DIAPASON after all these years, although additional dignity now marks his countenance in place of the more youthful features that are shown in the picture. Both Mr. McKay and THE DIAPASON have grown since that day and much has happened that has been recorded in print in our pages. Mr. McKay is active as an independent organ expert and service man with headquarters in Binghamton, N. Y. In the years that have intervened he was with the Austin Organ Company, M. P. Möller and George Kilgen & Son, accumulating a rich experience and a widespread acquaintance with organs in all parts of the country.

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A joint committee composed of Fathers Poetker and Quinn and Registrar Donahue, for the U. of D., and Archibald C. Jackson, manager, and Drs. Harry A. Seitz and Alle D. Zuidema for the institute will administer the program.



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Late Easter Issues; Choir Music for Lent; Other Publications

By HAROLD W. THOMPSON, Ph.D., L.H.D.

A number of new works for Easter are to be added to those listed last month. Among the carols let me mention first a new edition for unison or SA by Clarence Dickinson of the Bohemian melody "The Lord Is Arisen" (Gray).

There are a number of carol anthems this year; one of the best of them, Robert Elmore's "Easter Bells Are Ringing" (Galaxy), is based on a French carol tune. As usual, Mr. Elmore gets pleasant variety of choral treatment and an attractive independent accompaniment.

Dr. Charles Wood's "An Easter Carol," originally published in 1925 by the Year-Book Press in England, now has an American edition (Birchard). It has the composer's sturdy, robust and unsentimental style; it should be sung unaccompanied for full effect.

And, speaking of sturdy music, there is a new accompanied anthem by T. Tertius Noble entitled "That Easter Morn at Break of Day" (J. Fischer). The first three of its twelve pages have a high solo for tenor or (preferably) soprano, giving the sorrowful report of the Magdalene, answered by the chorus.

R. Deane Shure has made a reputation for works colored with oriental harmonies and rhythm. His "A Green Hill Bright with Morn" (J. Fischer) is less exotic than some of his previous numbers, though decidedly rhythmical. It is for junior choir (unison) and chorus, with a very few divisions. By a good choir I should think it might better be sung unaccompanied.

John Holler's "An Easter Carol" (Gray) is a pretty little piece, with descant, but mostly unison. It is only three pages in length and would make a good introit for junior choir.

"The Everlasting Light" (Ditson) is an Easter cantata of fifty-six pages by Claude L. Fichthorn—his best work to date, I think. You can use four solo voices, and there is a section for women's voices. I think that the baritone number, "I Am the Resurrection" (part 4) might make a good separate solo.

Anthems for Wartime

By all odds the most impressive of these is Professor Richard T. Gore's "Let God Arise," which won first place in the Composers' Press publication contest for 1944. (Perhaps it should be explained that the Composers' Press, Inc., of New York is a new firm bringing out some excellent music, more of it old than new.) The Gore number, fourteen pages in length, will take a little over five minutes for performance. Its imaginative text, seldom used, is from Psalm 68. The rhythm is free and urgent and will be the element that will require special care if you try what is certainly one of the best anthems inspired by wartime. As you expect, the accompaniment is really interesting.

"The Cry of God" (Birchard) by Professor M. J. Luvaas has a text which contrasts God's intentions for His world with what man has done in war. The accompanied music includes a baritone solo and calls for a chorus divided into SSATBB. In its fifteen pages this anthem realizes, with comparatively simple means, the dramatic possibilities of the unusual text.

Simple but as beautiful as a Celtic folksong—and it reminds you of just that—is Van Deman Thompson's "Cometh Sunshine after Rain" (Lorenz). It is to be sung rather fast and freely in rhythm. Of all the numbers I mention this month this has the most haunting melody, and the harmonization is just right. The firm of Lorenz has published a good deal of very simple music; evidently it is now bringing out some numbers, that will be attractive to very good choirs, as in this case. I don't like so well another anthem of confidence in wartime by the same composer, "I Look to Thee" (Lorenz), though I recommend it for use by quartets.

The late Cardinal O'Connell of Boston had reputation in his diocese as a composer. The first number by him that I have seen is a choral prayer for which he wrote both words and (apparently) melody, the latter "arranged" by Edward Grey. This is called "O Holy Name" (McLaughlin & Reilly, Boston). The words are a useful prayer-text; the music might have been composed by someone

in Barnby's day—which was, of course, the time of the cardinal's youth. It has no suggestion of plainchant tradition.

When the war is over you may wish to use a short opening anthem of praise by Goldsworthy called "Paean" (Gray), for combined senior, junior, intermediate and youth choirs. It is a good idea, though I should expect the matter of balance to be very difficult in the case of such jubilant music. Of course, you could divide a single choir to perform this.

Music Suitable for Lent

There are a number of new anthems suitable for Lent, of which the most difficult (though not unduly so) and the most original is Seth Bingham's "O Come and Mourn" (Galaxy), an unaccompanied number that will be excellent for Good Friday. It is in only four parts and is eleven pages in length.

A shorter unaccompanied number of quality is Goldsworthy's "O God, to Thee I Cry," or "O Domine Deus" (McLaughlin & Reilly). The text is a prayer attributed to Mary, Queen of Scots; both Latin and English words are given.

For a good accompanied anthem I suggest Donald Tweedy's "Out of the Depths" (Gray), which has a beautiful text by the distinguished Yale preacher, Dr. Henry Hallam Tweedy. There is only a little division.

The emphasis upon prayer and meditation in Lent makes me list a few anthems here that are prayers or about prayer:

Andrews, Mark—"The Prayer of the Master." Bar, or alto solo. From his popular cantata "Galilee." (Gray.) Chambers—"O Love That Wilt Not Let Me Go." One more attempt to find a better tune for a grand hymn. On leaflet. (Novello.)

Howard, J. T.—"St. Augustine's Prayer." Four pages of effective music, useful in wartime. I am puzzled to know how an American publisher has managed to copy-right a prayer by one of the church fathers. (Gray.)

Pashley—"O Lord, Support Us." Cardinal Newman's great prayer. Unaccompanied chorus, with divisions. (Gray.)

Johnson, N. F. B.—"Pray when the Morn Is Breaking." Unaccompanied, three pages. (Novello.)

Rogers, J. H.—"Ponder My Words, O God." Simple, four pages. Renewal of a copyright. (Ditson.)

Anthems for Other Seasons

For a church anniversary there is a spirited number in nine pages by Robert Elmore called "All Ye Servants of the Lord" (Galaxy, '44). For Trinity there is W. E. France's "O Trinity of Blessed Light" (Gray), a good unaccompanied anthem, all in four parts. A tuneful little quartet number is F. G. Walter's "I Thank Thee, God, for Gardens" (Presser), with short duets for A-T and S-A.

Anthems for Men and Women

The most interesting new number for women is "The Prayer of Fiona MacLeod" (J. Fischer) by G. F. McKay, for SSAA unaccompanied. "Fiona MacLeod" was the pen-name of William Sharp, chief contributor to poetry in Scotland's Celtic Renaissance of the 1890s. Sharp imagined a Highland girl who was filled with the mysterious lore of her ancient people; and by he reached a point at which he wrote letters to her. It may be remembered that Edward MacDowell was one of "Fiona's" chief admirers. I am not sure that Mr. McKay has made his music as subtle and misty as the poem, but he has written a delightful short number for recital or even for evensong, particularly at a college for women. I hope that he will set other poems by the same Highland genius.

Two other commendable numbers for women are Harry Seitz's "God Be in My Head" (Birchard), for SSA unaccompanied, and a simple little accompanied anthem by Miss K. K. Davis, "Trust in the Lord" (Galaxy, '44) for SSA.

N. C. Page has arranged for TTBB Dr. Noble's ever-popular "Fierce Was the Wild Billow" (Ditson), perhaps the best of that notable series of unaccompanied anthems with which the composer made his name famous before he went to New York. As I list this number, my typewriter makes the same error which Dr. Noble told me, a New York service list showed: "Fierce Was the Wild Billow (by the choir.)"

Recently I received a booklet which seemed a good idea. It is called "Responses for the Year" and contains fifty-two such numbers, all Amens. It was copyrighted in 1944 by G. William Henninger and can be obtained through W. B. Keeler at State College, Pa. I remember that both Dr. Dickinson and Dr. Noble have published fine sets of Amens (Gray).

Dr. Noble has arranged from the orchestral score the soprano aria "Ye Now Are Sorrowful" (Galaxy) in the Brahms' "Requiem." The edition is so marked that it may be used with either piano or organ accompaniment; either is better than found in any other edition with which I am familiar.

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—21—

THE DIAPASON

New Music for the Organ

By WILLIAM LESTER, D.F.A.

"Method of Organ Playing," by Harold Gleason; published in the Eastman School of Music Series, by F. S. Crofts & Co., New York.

This new edition is a reprint of the original work, issued first in 1937, if my memory is correct. The method is, as I stated at that time, first-class in every way. The somewhat unorthodox approach to the various facets of organ study elected by the writer of the book has been well validated by the continued and increased use of the volume. The order of topics treated is worthy of attention. The sections appear as follows: "Registration," "Ornaments," "Manual Technique," "The Playing of Hymns," "Manual Studies," "Pedal Technique," "Studies for Manuals and Pedal," "Scales for Manuals and Pedal." These chapters are followed by an appendix treating matters of more restricted interest and a part 3 containing an anthology of over ninety organ pieces of various styles and periods. In every detail this erudite work is worthy of commendation. It is eminently practical, adhering to the highest of standards, but meticulously careful of the elementary needs of the student. The future generation of organists in America will undoubtedly owe much to this unique book of instruction.

"Chancel Duets for Organ and Piano," published by Lorenz Publishing Company, Dayton, Ohio.

The increasing popularity of organ and piano ensemble will augment the welcome given this new issue. The music is of no great moment; its chief virtue is its great value and its intentional avoidance of the complicated. The market aimed at is evidently among the players who desire music of third or fourth grade of difficulty, more melodic than contrapuntal in nature, and of mood and demands not too profound. It is all rather obvious material, chosen for tune and easy comprehension. High spots are a chorus from Haydn's "Creation," Gounod's addition to the first prelude in Bach's "Well-tempered Clavichord," and a hymn fantasy on Handel's "Joy to the World." A double registration system is printed—one for two-manual and pedal organ, another for Hammond electronic organ.

"American Hymn," Air for Trumpet or Tuba, by Richard Keys Biggs; published by Delkas Music Publishing Company, Los Angeles, Cal.

Under this title the composer has given us an attractive piece for the organ, somewhat of the type of the well-known Purcell Trumpet Tune. This number is a flowing melody in minuet style, rhythmically redolent of "The Star-Spangled Banner"—a reference which is in no way derogatory. The grade of difficulty is slight. It is music that will serve well on almost any instrument, large or small.

"The Organ Portfolio," issue of February, 1945; published by Lorenz Publishing Company, Dayton, Ohio.

The organist in search of simple but effectively written service music of practical grade will do well to examine this volume. It contains eleven seasonal organ pieces ranging from Mozart and Bariel to contemporaries like Demorest, Lorenz and Van Denman Thompson.

Trio-Sonata, Op. 1, No. 1, for strings and organ, by Archangelo Corelli, edited by E. Power Biggs; published by Music Press, Inc., New York City.

A classical masterpiece is here made available at long last for general use. It is a beautiful example of its school, melodically ingratiating. Its form is the customary one of its period—slow grave introduction, brilliant allegro, noble slow movement and lifting finale. It has been recorded on Victor Record 10-1105 by the editor and the Fledler Sinfonietta.

Chorale Prelude on "O Holy Name" and Chorale Prelude on "Lord, Bless Us All," by Philip G. Kreckel; published by McLaughlin & Reilly Company, Boston.

The two hymn-tunes used as thematic bases for these interesting organ pieces

are listed as treatments of Cardinal O'Connell's hymns. Just what this means is not made clear in the printed copies—whether or not the tunes are compositions of the late cardinal, or were his favorite hymns. In any case, this point matters little. The thing of moment is that this sterling composer has been led to conceive of and execute two pieces that possess beauty and artistic verity.

Songs of United Nations

"United Nations Songs of the People—Traditional"; edited by Henry Cowell; English adaptations by Robert Sour; published by Broadcast Music, Inc.

Designed for educational purposes and reflecting the native spirit of peoples throughout the world, a new album, "United Nations, Songs of the People," published by Broadcast Music, Inc., contains nearly 100 authentic and traditional songs, representing all of the United Nations. The album is the result of several years of research in collecting and compiling hundreds of little-known and, in many cases, unpublished manuscripts. About 800 traditional songs were eventually collected for the Office of War Information by Alan Lomax and turned over to the United Nations Information Office. These were carefully analyzed and classified, and a selected number were presented to the Music Educators' National Conference for further study and evaluation. Miss Lilla Belle Pitts, president of the conference, appointed a special committee headed by Dr. Harry Wilson of Teachers' College, Columbia University, to make a more thorough examination of the material. The committee found the songs to possess definite educational value and believed them to be suitable for permanent use in schools. Broadcast Music, Inc., commissioned Henry Cowell, government music consultant and one of America's leading composers, to edit, arrange and select the songs most useful for music educators for publication.

Mr. Cowell's arrangements are in simple four-part harmony. Many include the original native lyrics, and are especially adaptable for community groups.

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New Book by Father Finn

"The Conductor Raises His Baton" is the title of a new book by Father William J. Finn, founder of the Paulist Choristers, which has come from the presses of Harper & Brothers. Here is a very valuable handbook for the choirmaster, young or experienced. The eminent church musician and priest explains the technique which has won him fame in Chicago and later in New York. There are carefully prepared chapters on rhythm, tempo, dynamics, *a cappella* polyphony, etc., with musical illustrations.

Father Finn holds firm convictions about choral direction. He answers many of the questions of choirmasters, school musicians and conductors of choral groups and explains methods for getting the best out of music whether it be hymn-tune or part song. In his own words he shows "how to take Palestrina out from under the notes and make his music sound beautiful in an age of vertical clashing and horizontal 'swinging'." Although dealing with a subject of a highly technical nature Father Finn has written in a style that makes his book both instructive and readable.

Leopold Stokowski has written the foreword.

WORKS OF GARDNER READ
MAKE UP CONCERT PROGRAMS

Recent activities of the young Chicago composer and organist, Gardner Read, include a program of his chamber music before a large audience in Atkins Auditorium of the Nelson Gallery of Art, Kansas City, and a similar program in Akron, Ohio, for the National Composers' Clinic at the University of Akron. In both concerts Mr. Read was assisted by his wife, Vail Read, in two-piano performances of his organ Passacaglia and Fugue and Chorale Fantasia on "Good King Wenceslas," both published in the original organ versions by the H. W. Gray Company.

The first performance of Mr. Read's transcription for string orchestra of Padre Martini's Sonata in E minor was given recently by the Indianapolis Symphony Orchestra under Fabien Sevitzky. Two other orchestral works soon to be performed are the First Overture, to be played in March by the Chicago Symphony Orchestra under Desire Defauw, and "Sketches of the City," scheduled for early performance by Pierre Monteux and the San Francisco Symphony Orchestra.

MARGUERITE BARNES GOES
TO HISTORIC MALDEN CHURCH

Miss Marguerite Barnes, organist and director of music at the Trinitarian Congregational Church, Concord, Mass., has resigned to accept the position at the First Congregational Church in Malden.

For nearly nineteen years Miss Barnes has been the musical director at the Trinitarian Church. The First Congregational Church in Malden was founded in 1649.

A reception in honor of Miss Barnes was held at the Concord church Jan. 24. Resolutions were read and it was voted to have them inscribed on the church records, expressing appreciation of her contribution to the musical development of the church and to its services. Addresses were made by church officers and Miss Barnes was presented with a purse containing a generous sum of money. Miss Barnes was assisted in receiving by her sister, Evelyn H. Barnes, organist and director of music at the Brighton Avenue Baptist Church, Allston, Mass.; the Rev. and Mrs. John E. Wallace and other church officers.

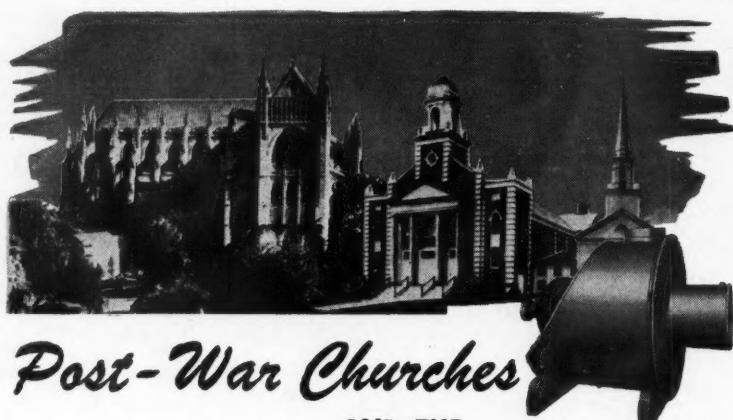
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—23—

THE DIAPASON

EMORY L. GALLUP WILL GIVE RECITAL IN HOUSTON, TEX.

Dr. Emory Leland Gallup, minister of music of the First Methodist Church of Evanston, Ill., will play a recital Sunday afternoon, March 4, in St. Paul's Methodist Church, Houston, Tex.

Sunday afternoon, March 11, at 4:30 o'clock, the full chancel choir of Dr. Gallup's church will sing the "Requiem" by Brahms, this being the annual presentation of this work in Evanston. Dr. Gallup will play a group of Brahms' chorale preludes preceding the designated hour and will direct and play the organ accompaniments.

On Good Friday evening, March 30, at 8 o'clock, the chancel choir will sing excerpts from "The Passion according to St. Matthew" by Bach. The greater portion of part I of the oratorio will be used on this occasion and the close of the second part, including the final double chorus. The public is invited to attend these services.

THE JOHN HARMS CHORUS appeared in Carnegie Hall with the New York Philharmonic Symphony Society at one of the young people's concerts Feb. 10. Rudolph Ganz conducted the chorus and orchestra in two works, the first performance of "Father Abraham" by Charles Haubiel and the "Inflammatus" from Rossini's "Stabat Mater," in which Iona Harms, soprano, was soloist. On Feb. 11, in celebration of Dr. A. Edwin Keigwin's fortieth anniversary as pastor of the West End Presbyterian Church, Mr. Harms conducted a chorus of eighty voices and soloists in a performance of Haydn's "Creation." Over a thousand people attended this service. The John Harms Chorus presented Mrs. H. H. A. Beach's "Canticle of the Sun" over station WHCY Feb. 19.

THE CHOIR OF the Evangelical Lutheran Church of St. Luke, Chicago, under the direction of Herbert D. Bruening, will sing "The Improperia of Tomas Luis de Victoria" (c. 1540-1613) and "The Passion According to St. John," by Heinrich Schuetz (1585-1672), March 18, Passion Sunday, at 7:45 p.m. T. Gerhard Naeser, organist of St. James' Lutheran Church, will accompany the St. James' "Passion." The "St. John Passion" of Schuetz was heard for the first time in the Middle West in this century when the choir of St. Luke sang it on Passion Sunday, 1944.

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